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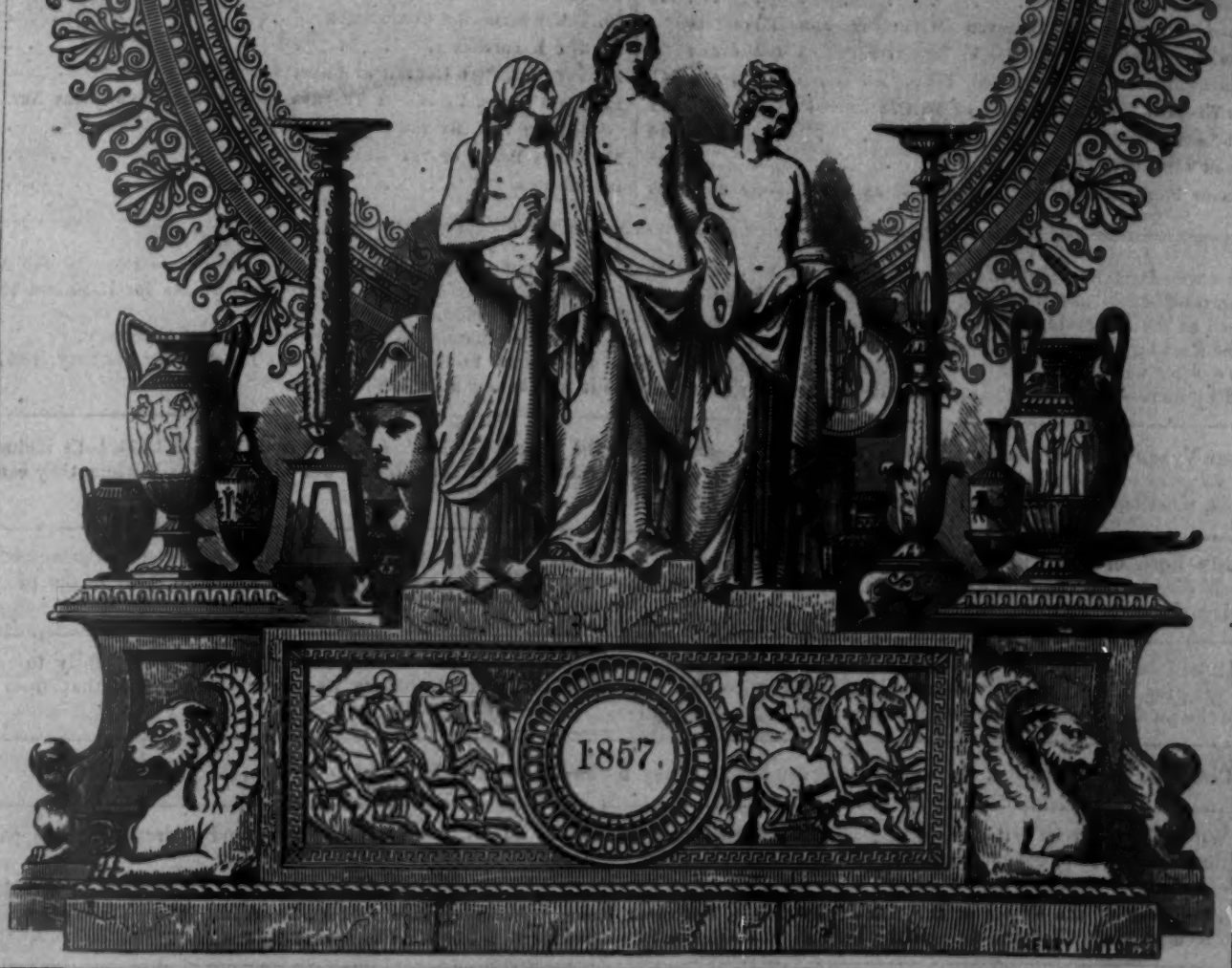

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THE ART-JOURNAL.

THE ILLUSTRATIONS.

1. THE AMAZON. (Portrait of the Princess Helena.) Engraved by T. Vernon, from the Picture by F. Winterhalter, in the Royal Collection at Osborne.
2. "NOLI ME TANGERE." Engraved by G. Levy, from the Picture by Rembrandt, in the Royal Collection at Buckingham Palace.
3. BOADICEA. Engraved by R. A. Artlett, from the Group by J. Thomas.

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In answer to Correspondents, we think it right to observe that it does not necessarily follow that a new Subscriber to the Art-Journal need obtain any preceding volumes of the work, although it may be desirable that he acquire the volumes for 1855 and 1856, inasmuch as the Engravings from the Royal Galleries were commenced in January, 1855.

The Part for January, 1857, contains no "continued" articles, and therefore reference to parts preceding is not necessary.

We refer with much satisfaction to the many opinions that have reached us to the effect that the number for January, 1857, is marked by increased excellence in various departments; that excellence it will be our duty to maintain.

The Vernon Gallery is contained in the Six Volumes preceding the Volume for 1855, *i.e.* those from 1849 to 1854, both inclusive. These volumes may be obtained of the publisher. But the preceding volumes have long been "out of print," and, when they can be obtained, must be purchased at prices higher than the original cost.

The Book of the Thames will be continued from month to month; and the Authors will be much indebted to Correspondents who will direct their attention to any errors they may notice, or for assistance of any kind which may be useful to them in the progress of their task.

It will be our duty to pay minute and careful attention to the wants and wishes of Manufacturers, and frequently to report their progress. We are fully aware that in this important feature of the Journal consists its larger utility, and that from this source the public have derived especial benefit.

Covers for the Volumes of the Art-Journal can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the Art-Journal is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

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THE ART-JOURNAL.

LONDON, MAY 1, 1857.

VISITS TO PRIVATE GALLERIES OF THE BRITISH SCHOOL.

THE COLLECTION OF HUGH MUNRO, ESQ., HAMILTON PLACE, PICCADILLY.

It has seldom been our good fortune to meet with a collection of pictures so interesting as that which we now describe, as to the modern portion of its catalogue—that is, of our own school. It may be observed that patrons of Art seldom blend to any extent ancient with modern productions, or *vice versâ*. Those who have purchased ancient Art, or who have acquired examples of the old masters as heir-looms, are content to retain them; and the eye, having become so habituated to the mellow harmony of hundreds of years, is oppressed by the brighter colour of more recent works. The collection of Mr. Munro is one of the very few in this country which contain some of the best productions of the great masters, with the best examples of our own school. The catalogue of the Italian pictures is that of a gallery of the first class—and it has been very much augmented since it was noticed, now some years ago, in this Journal. The catalogue of the productions of the British school is that also of a collection of the highest order. Each work has in its year of exhibition been noted as a fresh wreath to the brows of him who produced it, and the greater proportion of these works has constituted the transcendent splendours of each particular exhibition in which they have been seen. But Mr. Munro is not merely a painter in feeling, but a painter in deed—for he passes day after day labouring assiduously in his studio: it is, therefore, an ardent love of the beautiful that has urged him to the formation of this valuable collection, and, we believe, with a worthier motive than the hope of its increasing moneyed worth. The catalogue of works of the British school comprehends an unusual number of Turner's best productions—celebrated works—the emanations of the healthiest period of his art; and the numerous and brilliant series of Etty's pictures is nowhere equalled. The collection contains, also, very many of the noblest landscapes of Wilson, the best works of Bonington, landscapes by Constable, a variety of subjects by Stothard, Hilton, Fuseli, Wyatt, Maclise, Paton—portraits by Reynolds and Gainsborough; and, moreover, other valuable pictures placed with their faces to the wall, because there is no space to hang them. And in addition to these, we have observed some highly meritorious works in crayon, especially a study of a young lady in a black dress, distinguished by exquisite sweetness and simplicity of expression. We proceed to particulars of some of Turner's works.

'Rotterdam,' J. M. W. TURNER.—This would form an excellent pendant to Turner's picture of Antwerp—both are so breezy and sunny—both painted under the excitement of a like enthusiasm. Here we are nearly abreast of the Church of St. Lawrence, with which every voyager who has visited Rotterdam is familiar. The eye, the most insatiate of colour, could not be otherwise than gratified here, although the whole composition is made out in tones departing but little from grey in its warm and cool varieties. The colour is focussed in the sail of a boat, which is running past us with the wind on her quarter. The Church of St. Lawrence, like Antwerp Cathedral, rises in the sunshine, the brightest spot in the picture; but the quays are invisible, and we look in vain for the site of the house of Erasmus. In this picture we see how little served Turner to establish local identity; in others which we are about to notice, it will be seen that the most minute details were not beneath his attention.

'The Piazzo San Marco, Venice,' J. M. W. TURNER.—This is really not a tempting subject, as consisting principally of domestic architecture; but the scene is presented to us lighted by the moon, and the thousand glimmering lights which assist at a Venetian *festa*, for to such are we here invited—the festal eve of St. John, or St. Mark. We look from the lower end of the Piazza, at the other end of which towers the Campanile, and behind it St. Mark's, in all the breadth of its mosque-like architecture. According to the perspective, we are placed at a considerable elevation, because we see the Ducal Palace over the houses, and the line of the quays of the Porto. The piazza is thronged with groups of pleasure-seeking Venetians, and vessels off the quays are throwing up fireworks. This is a most difficult subject to divest of its angular every-day character; it has been painted as a *tour de force*, and no one but Turner could have conceived the moonlight and all but unreal character with which the whole is invested. It is a combination of phenomena but rarely seen, and when seen, it is such as to require for its representation the highest order of human power.

'The Grand Canal, Venice,' J. M. W. TURNER.—We look here up the vista to the distant Dogana on the right, and the Ducal Palace on the left; but the buildings are only accessory—the force of the picture resides in its composition of fishing and carrying craft, with those endless gondolas. And here we recognise the surprising merit of the black spots which Turner inserts here and there in different degrees of force, and at different distances, and with degrees of tone so nicely graduated as at once to define distances with the utmost perspicuity. We are again at a *festa*—perhaps that of St. Nicholas—for all the vessels in the canal have "dressed ship," and are therefore hung with their gayest colours. But this must not be taken for the usual aspect of the canal; a simple voyager may peer for years from the windows of these palaces without witnessing such a scene. The picture, then, consists of the agroupment of boats, and if we look at the work, we see that the colour is perhaps exaggerated; but if we consider it as a reality, we are sensible of colour, yet do not feel the scene as a painted canvas.

'Modern Italy,' J. M. W. TURNER.—This composition places the spectator on an eminence, whence he looks down upon a river that flows at the foot of a precipice, on the summit of which is a city. This is the left section of the nearer composition. On the right the ground rises also from the level of the water to a broken height, on which appears a procession of priests about to enter a church. Here, then, is a city like an amphitheatre, and a river mocking the Po with its unbroken lustre, and imitating the wilder Adige where it is confined by rocky and precipitous banks; or we might think we are looking down on the Arno from near Empoli. And the Campagna is not forgotten, for beyond the river and the city is opened a vast plain, lying in alternate breadths of subdued light and shade, which succeed each other until the distance mingles with the sky. Here, then, is Italy, materially and sentimentally, in the full tide of its dreamy and sunny *far niente*—nothing is forgotten. The scene is full of minute allusion to existing circumstance: it was painted for the Rev. T. Daniell, but he never possessed it, as he died in Asia Minor while it was in progress.

'Cicero's Villa,' J. M. W. TURNER.—This subject is near Puteoli, in Campania, and there Cicero may have passed the greater part of his time after the battle of Pharsalia. Turner has made the most of the site and its splendid ruins; the place looks extensive, insomuch that we would ask Pliny where Cicero's interest began and ended. We are placed upon a terrace, and a little below us extend those walks and vistas which, in the days of their pride, were abundantly planted with the rarest fruit and flower-bearing trees and shrubs. Again, the allusive indefinition of the picture carries us back to history, far beyond the vulgarities of an insolently literal imitation—the professed faith of the many, because so few can accomplish that kind of narrative which thus passes from the realities of the present to the shadows of the past.

'Boulogne,' J. M. W. TURNER.—Turner was accustomed to say that he never went to Boulogne except in a hurricane—he never saw a Boulogne sky save presided over by a storm-cloud. The spectator is here placed at the end of the jetty, with a fearful sea rolling in, driven by a howling tempest coming directly on to the land. Between the vast volumes of water and the grand forms of the clouds there is a coincidence of movement, which is assisted wonderfully by a near boat, that appears to be pitched within the jetty on the crest of a wave. As in his 'Rotterdam,' 'Antwerp,' and other similar pictures, Turner identifies locality by one striking feature; here, it is the Column, which is lighted up by a flitting gleam of light.

'Modern Rome,' J. M. W. TURNER.—This picture was painted for Mr. Munro, and, at his request, it was to be "a portrait of Rome." From the point of view—the Capuchin Mount—we look down upon the Tiber, which goes into the picture, and at a little distance is crossed by the Ponte Rotto, and there we lose its course, which is thence indicated only by the recognised points on its shores. The canvas presents a vast expanse to the eye, but we find every striking feature of the city in its proper place, especially all the *monti*, with their prominent buildings:—far away on the right St. Peters, and lower down in the grey shade the Castel St. Angelo; then again the Capitol, and everywhere the forms of the well known churches. But the triumph of the work is the manner in which Turner has disposed of the lofty modern buildings on the quays below, which run into the composition, with all their angularity of form and inexorable stiffness of line, without being disadvantageously felt. The space shown in this work is prodigious; those forms which we know to be the most important in the vast panorama are as nothing to the extent under the eye; and the warmth and harmony of the colour, so much assisted by a near pine thrown up against the sky, are most captivating.

'The Departure of Adonis for the Chase,' J. M. W. TURNER.—This is the only large figure picture by Turner we have ever seen; and so well are the figures painted, that it might be suspected that he had some aid in the work. Venus is extended on a bank, and Adonis, accompanied by his dogs, and grasping his hunting-spear, is about to depart for the chase, but Venus seeks to detain him. The upper part of the composition is closed by trees, against which, in relief, are seen four Cupids disporting on the wing. It is spirited and Titianesque in character, and so different from all Turner's other works, that but for a knowledge of the fact it would never be attributed to him.

'The Colosseum,' J. M. W. TURNER.—This view is from the Campo Vaccino, presented under an afternoon effect, and showing the Colosseum opposite in the middle distance, standing out as a principal object, to which all near edifices are but as minute accessories. As in all this magnificent series, the whole is presented under the aspect of a broad and sunny daylight, and with the same fidelity of notation observable in the others. The small section of foreground is forced with shade tints, that throw off into airy distance the whole of the remote composition, which is essentially a picture, having for its principal features some of the grandest memorials of the Rome of the Cæsars.

'Ancient Rome,' J. M. W. TURNER.—In composition this picture resembles the 'Carthage,' as here the Tiber occupies the centre of the field, each bank being covered with buildings, which on the left side rise to a great height, temple above temple. In the nearest section are strewed the spoils of a victory, and removed a little inward is a crowd of galleys and figures. To the sunny splendour of this work no description can do justice.

'Avalanche in the Val d'Aosta,' J. M. W. Turner.—When the sketch was made for this picture, Mr. Munro was with Turner, who expressed a hope to him that he (Mr. Munro) did not know what he proposed to paint, for if so he should feel himself obliged to abandon the subject. This, not less than any work he has ever executed, is an example of Turner's power of impressing the mind with sentiments of wonder and awe.

'The Wreck Buoy,' J. M. W. Turner.—This is an open sea-view, simple in its construction of effect, but marvellously powerful in its concentration of light and colour. The near breadth of the heaving water is thrown into shade in such a manner as to force colour and effect into one flash of brilliancy. There are two rainbows in the sky, and a heavy rain-cloud is passing off on the left. The principal object in the composition is a passing boat, the sails of which are constituted the colour focus, supported by the buoys, which are also forced, but only contributively, with colour. There is the utmost amount of knowledge presented to the eye in the semblance of the utmost simplicity. This is the art of the master—most learned yet most simple.

'The Golden Age,' W. Etty.—A picnic, the number of the participants being that of the Graces—a happy trio, that is, before the invincible wine stretched the ladies on the green sward. There are, in short, three figures, a satyr and two nymphs; a golden wine-cruse lies by them, emptied of its ruddy liquor, and the nymphs (*victæ vino*) have fallen asleep; but the copper-skinned satyr,—as rich in colour as a Pawnee,—with his harder head, survives his applications to the wine-flask, and crowns the sleeping nymphs with flowers. Etty here passes at once all the Roman poets, and takes his place among the Greek pastorals.

'The Forest Family,' W. Etty.—An agroupment of three figures, dispersed in the shade of a dense texture of branches and foliage. The mother, a nude figure, lies extended, with her left arm cast around her infant, which is on the ground near her; the man, with his back turned, reaches toward some grapes that hang over the party. It is a work of great power, distinguished by all the facile execution of the painter.

'The Bathers,' W. Etty.—A group of two children who have just stepped into a pool to bathe; the younger is in shade, the elder, with the utmost brilliancy of flesh-tint, presents a forcible contrast. The timidity of the two is a beautiful expression, and their innocence and purity are charmingly felt.

'The Backbiter,' W. Etty.—This title is given to a composition consisting of a nymph sleeping, while a snake coiled round a tree is preparing to strike her. No effort in flesh-painting has ever excelled this figure in roundness, breadth, mellowness, and vital warmth.

'Repose after Bathing,' W. Etty.—Consisting of three female figures, of which the centre one presents the face nearly full. On the left the back of the second is shown, and the third, on the right of the agroupment, is seated. This picture was painted for the late Mr. Carpenter, who stipulated that it should contain the utmost amount of brilliant colour that could be thrown into it. When an essay of this kind was proposed to Etty, it may be understood what the merits of the work may be. The exquisite tone of these incomparable nudes is supported by a great power of colour, disposed in relief of the group.

'The Good Samaritan,' W. Etty.—A figure, representing the wounded man, worked out with great breadth and purity of tone, is extended parallel with the base of the composition, while the Samaritan kneels and bends over him, in the act of ministering to his need. These two figures, with the ass of the Samaritan, constitute the principals of the picture. The uncharitable wayfarers pass on as secondary figures. This picture was painted for Mr. Cartwright, the medical attendant of Etty, as a mark of his estimation of Mr. Cartwright's services; and when the work was presented, the painter said that it was worth six hundred pounds to him should he at any time desire to turn it into money. After Etty's decease Mr. Cartwright parted with the work.

'The Signal,' W. Etty.—A nude figure extended at length, having the back turned to the spectator, and raising her right hand, in which she holds a handkerchief. This back is a charming study, and the lines of the figure are essentially those of beauty. The incident and supplementary material show great elegance of feeling.

'A Naiad,' W. Etty.—She is extended, and presents her back, resting with her left arm on a vase, whence flows a stream of water. This picture looks less finished than others that we have noticed; it contains but little of accessory, the merit of the work being concentrated in the beauty of the figure.

'The Standard-bearer,' W. Etty.—A small picture, presenting a study of a knight in armour grasping a standard. It is a dark, broad, and sketchy picture, improving upon Giorgione, supplying that force and breadth of which he is deficient.

'Diana visiting Endymion,' W. Etty.—This is perhaps the most charming piece of idealism that Etty ever painted; and we think it original—at least we have never before seen the subject thus treated. According to the classic conception of the moon every night visiting the mountain, we see here Diana, in her quality of crescent, luminous, contemplative, and very elegant in design, bending over the sleeping youth. The picture is hung rather high, but as far as we can see there is less of individuality here than in other conceptions of the painter.

'The Bather,' W. Etty.—A study of a single nude figure standing in water, and relieved by a sky and water background, entirely open.

'A Sleeping Nymph,' W. Etty.—She rests upon her side, having a veil loosely thrown over her. The composition is open on the right, and a group of trees assist in forcing the colour, which is as luminous in tone, and as descriptive of vital warmth, as anything the artist has ever painted.

'Zephyrus and Aurora,' W. Etty.—He here pins his faith to Milton—the passage in "L'Allegro;" but everything, even to the veil of the rosy-fingered Eos, is strictly according to the classics. The golden chariot of Aurora awaits her, but she is detained by Zephyrus, who is seated with his back to the spectator, having his left arm thrown round the goddess, who is in the act of dispelling night and sleep. The picture is in parts freely painted, but the personal breadths are executed with inimitable tenderness of gradation, and a purity of tint never to be excelled. The movement of the figures, and the dispositions of the limbs, afford a masterly system of lines. This, in colour, is one of Etty's most splendid essays.

'A Nymph on the Sea-shore,' W. Etty.—She has cast herself on a bank in grief or weariness, and lies turned towards the ground. The back and lower limbs constitute a study of incomparable truth in the imitation of the throbbing warmth and roundness of life. The lustrous breadth of the study can never be surpassed.

'A Nereid,' W. Etty.—She is extended at length on the sea-shore, the back of the figure only being seen. On the left, and hanging nearly over her, is a jutting rock; on the right the view is open to the sea. Like many of these works of which we have already spoken, this is one of the most captivating exercises of Etty's genius.

'Venus Bathing,' W. Etty.—She stands upright near the brink of a pool or river, on the bank of which, at a little distance, stands Cupid; one arm of the figure rests upon the bough of a tree, and she is relieved by trees.

'Cupid and Psyche,' W. Etty.—Psyche is extended on a couch sleeping, and Cupid, while contemplating her, raises his torch above his head.

'Venus and Mars,' W. Etty.—A very large picture, painted while Etty was working with Sir Thomas Lawrence, to whose feeling there is much resemblance in the picture.

'A Study,' W. Etty.—This was the property of Sir Thomas Lawrence, at the sale of whose effects it was purchased by Mr. Munro. It is an exquisite study of the back of a nude female figure.

'The Deserted,' W. Etty.—A nude figure seated, and looking to the ground with a fixed expression of grief.

In addition to this long and valuable list, there is a copy from Paul Veronese, and an Academical study.

'Francis the First and his Sister,' R. P. Bonington.—The public is well acquainted with this very attractive picture, by the engravings which have been published from it. The composition is so well known that we need not describe it. We have never before seen the work, and we confess much agreeable surprise at its sustained tone and excellent condition. There is a great deal of red in it, but it is by no means monotonous, from the harmonious variety of hue given to the king's dress, in which this colour prevails. The two dogs play a most important part in the work as vehicles of black and white, besides assisting, by expressive form, the lower part of the picture. It is sketchy in execution, but it is Bonington's *capo d'opera*—he never attained the same degree of excellence in any other work. He is one of the few who have displayed equal power in two very distinct departments of Art—that is, figure subjects and coast scenery. The French claim him as a painter of their school; but if he be a French artist, then every French student who passes any time in Italy is a member of an Italian school. The feeling which certain departments of the French school derived from Bonington is still recognisable.

'The Fish-market, Boulogne,' R. P. Bonington.—This is a large picture, showing at the left extremity the cottages of the fishing inhabitants, and on the left centre a concourse of figures with a squadron of boats, from which the fish is being landed. The effect is sunny and Cuyp-like, the boats with their sails hoisted to dry tell forcibly against the warm and broad sky.

'Coast View,' R. P. Bonington.—A small picture; an example of a lengthy series of similar coast views, painted with great breadth and facility of execution: charming as affording the most captivating effect with the smallest quantity of material.

'Coast View,' R. P. Bonington.—Another example of this minor class of subject, most harmonious in unobtrusive colour; admirably diversified with light and shade, and very poetically expressive of air and distance.

'The Little Coquette, Novar.'—This is painted by Mr. Munro himself; it is a single figure, representing a girl looking complacently in a glass at the garland of flowers with which she has adorned her head. It is admirable in colour, and very skilfully painted.

'Hampstead Heath,' J. Constable.—A small picture, containing a very picturesque disposition of quantities. The nearer section presents a large proportion of broken ground, which rises in the right of the picture; the left opens with near trees, water, and graduated distances terminated by a remote and airy horizon. It is a skilful composition, and would have been worthy of development in a large picture.

'Near Highgate,' J. Constable.—Another small picture from the same picturesque vicinity. Here the gravelly bank rises on the immediate left, and the right opens to distance over a succession of fields studded with trees, and retiring to an almost invisible distance.

'Rome, from the Villa Madama,' R. Wilson.—This is a very large picture, and in superb condition. The whole of the broken foreground, which is an eminence overlooking the valley of the Tiber, lies in deep shade. The river appears on the left, and we trace the line of its course to and through the city, which occupies the middle distance, extending nearly across the entire composition. By close examination, we recognise individual edifices here and there, but the entire expanse lies in one breadth of mellow light, and beyond the city all definite form is lost, until the eye rests on the Appenine chain which closes the distance. This is one of the most important pictures that Wilson ever painted.

'The Destruction of the Niobe Family by Apollo,' R. Wilson.—This work is so well known from the version of the subject, also by Wilson, in the National Gallery, that it is not necessary to describe it here. This is the first picture—that in the National Gallery is a repetition. This was executed by Wilson for the father of the late Lord de Tabley, but when the latter understood that the price was three hundred pounds, he demurred to such a price, and declined the purchase. When Mr. Grenville heard that the work had been rejected, he expressed a desire to possess it, and acceded to the terms of the painter. It is in the best possible preservation, and all its details are more distinct than those of the work in the national collection.

'Italian Landscape,' R. Wilson.—This picture is

extremely pure in colour and perfect in surface. It was the property of Colonel Bowles (having been originally executed for a member of his family), from whose possession it passed into that of Mr. Munro. The composition shows on the left an ancient fountain, near which are three figures: a river flows from the right transversely to the distances, on the opposite side of which is the ruined tower, which appears so frequently in Wilson's works. The extreme distance is closed by mountains.

'Adonis crowned by Venus,' R. WILSON.—A classic landscape, resembling the works of Claude in the tranquil dignity of its sentiment. The components are very similar in all Wilson's productions of this class. The left is closed by a dense screen of lofty trees, and in the more open portion appears a river, a ruined temple, and a distance, concluded by a chain of blue mountains. The group of figures, of which Venus is the principal, was painted in the landscape by Cipriani. This picture was also the property of Colonel Bowles, and was, like the preceding, executed for a member of his family.

'View of Sion House, from Kew,' R. WILSON.—This large picture was painted to commission. The view is taken from a point opposite to Sion House, and looking up the river towards Richmond. It is broad and fresh in colour, distinctly different from Wilson's so-called classical compositions, in which he was so much influenced by Claude. There is in the collection another example of English scenery—fresh, luminous, and natural, apparently a subject from the romantic banks of the Wye. In the enunciation of these two very distinct sentiments this artist was most enthusiastic—his compositions are studiously mysterious, but his pursuit of nature is a continuous sunny revel.

'The Harlot's Progress,' W. HOGARTH.—The collection contains two of the compositions of this serial story. They were the property of Mr. Beckford, and are all of this set that survived the conflagration at Fonthill. The series is well known to the public through the engravings. These two are the scene in which the tea-table is overturned, and that in which the profligate is beating hemp in the House of Correction.

'Landscape,' J. M. W. TURNER.—This is an early picture, extremely simple in composition and colour—presenting a wild, rocky, and mountainous landscape, consisting of a very few principal parts. The base of the view is the termination of a plain, broken up with incidental rocks and inequalities of surface. On the left rises a mountain, on which, everywhere, the bones of the earth crop-out above the vegetation. Another more distant mountain occurs, closing the centre and right of the picture, and rising above the clouds which sweep its rocky sides. The sentiment of the work is elevated and impressive—the feeling of the lower portion being supported by a sky correspondingly wild. This picture must have been painted in the early years of the present century, long before Turner vindicated for himself the Turneresque. We read his unsettled thoughts while at work on this canvas—he was distracted first by Poussin, then by Wilson, now by Loutherbourg, then by Salvator.

'The Bride,' W. ETTY.—This is a semi-nude figure, seated, in profile, the lower part of the person being covered with a red drapery. In the hair is interwoven a chaplet of flowers, and from the head falls a gauze veil. The high and mellow tone of the figure is forced and relieved by some dark green foliage immediately behind, leaving the rest of the field light.

'A Sleeping Nymph,' W. ETTY.—This is also a nude study of great beauty, representing the figure lying on her right side, and showing the features, though in some degree screened by the right hand being thrown over the head. The upper part of the figure is relieved by a red drapery, the remaining portion of the background consisting of landscape with trees. It is painted upon one of those brown milled-boards of which Etty continually made use, both at the Royal Academy, and also in the school at St. Martin's Lane.

'Leda and the Swan,' W. ETTY.—This picture was commissioned by, and painted for, Sir Thomas Lawrence. In comparison with many of the works we have already mentioned, it is less mature in its manner than those—indeed it is an early picture. The breadth of light formed by the figure and the swan is opposed to a red drapery, suspended from the trees, which rise above it, and close the rest of the background.

'A Study,' W. ETTY.—The subject is a female figure recumbent on her left arm, the right arm being extended downward, the hand resting on the right leg. The head of this figure is among the most characteristic of the series—passionate enough for Medea, proud enough for Semiramis, and deriving not a little of its force from the manner of the black hair. The red drapery here occurs again—a very favourite resource with Etty, but always effective and never obtrusive.

'The Vow of Vengeance,' W. ETTY.—A study of a nude male figure seated, and looking upwards with an expression of earnest determination, as menacingly grasping a sword in his right hand. The character of the features is oriental, and the deep complexion of the person is also eastern in its hue.

'The Bower of Venus,' W. ETTY.—Venus is here extended at length on a draped couch, reclining on the left side, with the face turned from view. The flesh tints are high and mellow in tone, and the disposition of the figure affords the most beautiful flow of line with the utmost delicacy and elegance of proportion. She is attended by two Cupids, one of whom attempts to catch a flying dove.

'Venice,' R. P. BONINGTON.—Again we are afloat, but this time only on a raft (ingenious device!), on that famous Grand Canal, with San Giorgio on our right, looking up to the Dogana, with the indistinct forms of the palace and adjacent buildings reduced by distance. The most fastidious advocate of the mysterious interpretation of Venetian subject-matter must be charmed with the simplicity of this picture. Turner admired this picture so much that he wished it to hang near his own works.

'Titania and Puck,' J. NOEL PATON.—A small picture, worked out with the veriest minuteness of manipulation.

'Rose Bradwardine,' C. R. LESLIE, R.A.—A head, the bright features and joyous expression of which are well known through the engraving.

'A Lady playing with a Parrot,' C. BROCKY.—Very much in the feeling of the Dutch school—powerful in colour. To this little picture there is a pendant, the subject of which is a lady standing at a window, and on the outside is a small black spaniel. These pictures, although pendants, afford each a contrast to the other in tone and colour. There are in the collection many very accurately drawn and brilliantly-coloured pictures by this artist, who can scarcely be said to be a member of a foreign school, as he came to London under the patronage of Mr. Munro, before he had in anywise distinguished himself elsewhere.

'Satan, Sin, and Death,' W. HILTON.—The composition is strictly according to the text of Milton: Satan is a dark figure in strong opposition to the lighter tone of Sin and the other agroupments. The forms are distinguished by the usual good drawing of this artist.

'La Pensierosa,' G. S. NEWTON.—This is a small picture, the most charming of all the minor studies that Newton painted. It is a head and bust of a girl presented in profile—she is reading a large volume, and rests her head upon her hand. A black veil is cast over her head, and she wears a large miniature, suspended by a ribbon from her neck. It is an essay of infinite sweetness, and is well known from the very excellent mezzotinto engraving executed from it before the death of the painter, published first as an individual plate, and secondly in a collection of his works. Gilbert Stuart Newton was a native of America, but he exercised his profession in London, and died a member of the Academy.

'The Deserted,' G. S. NEWTON.—Also a small study; the head and bust of a lady presented full-face. The dress has been originally white, but it is finished with a thin red glaze. This is much more sketchy in execution than the preceding picture; it has also been engraved and published with the collected works.

'An Oriental Study,' W. WYLD.—The subject is a section of the enclosed garden of some Moslem harem, with two figures lying in shade in the centre of the composition. We recognise at once our whereabouts by the architecture and the character of the vegetation.

'A Study from Nature,' J. CONSTABLE.—A small picture, presenting a rich variety of English scenery, trees and green fields, in most effective disposition.

'The Tinker,' ALEX. FRASER.—A small dark picture, showing the tinker at work before a cottage door, and in the act of raising to his lips a glass of ale. A gardener stands in conversation with the peripatetic mender of pots, and a woman stands at the door. It is probable that this is an early example, when the artist was intimately associated with Wilkie.

'The Cup of Cold Water,' C. W. COPE, R.A.—The subject is treated not scripturally, but in the spirit of ordinary charity. The picture is rather large, but everywhere finished with the utmost care. A pilgrim family, consisting of father, mother, and child, have stopped at a rich man's gate to crave a cup of cold water to revive their fainting girl, who has fallen in exhaustion before the gate. An elegant and touching sentiment pervades the composition, of which every figure is a well-conceived impersonation, strictly appropriate to the tender motives of the subject. A powerful stream of light passes through the doorway, the reflections of which subserve a beautiful variety of tones.

'A Tiger attacked by a Boa-constrictor,' J. WARD, R.A.—This is the most brilliant and exciting picture we have ever seen by this veteran painter. A large male tiger is represented writhing in the crushing folds of a boa of the largest size. The huge and terrible python has wound himself in many circles round the body of the animal, which, in helpless agony, yields to the vast contractile power which is crushing its bones.

'Lady Stanhope,' Sir JOSHUA REYNOLDS.—The pose of the figure is in some degree like that of Mrs. Siddons as the 'Tragic Muse.' The lady is seated, and rests her head upon her left hand, looking upwards in a contemplative attitude. The head is a most captivating essay, both in colour and expression. The dress is white and of the utmost simplicity, and the general treatment of the composition is correspondingly unaffected.

'Kitty Fisher,' Sir JOSHUA REYNOLDS.—She is seated, and presented in profile, holding a dove before her, with a second bird of the same kind near her.

'An Italian Landscape,' R. WILSON.—The favourite object of a broken bridge is introduced here; the pieces stand in a river, which is circumstanced in an extremely romantic country. This work is very highly finished.

'Landscape,' R. WILSON.—Rarely is a composition of this artist to be seen without water. This is an upright picture, showing in the distance a castle on the banks of the river—a portion of the sky is obscured by the dense foliage of trees in the immediate foreground. In another very highly finished picture, lately the property of a gentleman at Bath, the foreground is entirely shaded by overhanging trees, from beneath which appear the windings of a road with two figures, one mounted on horseback, and beyond these portions of the composition there is a very tenderly painted distance. A yet larger picture than these is a romantic Italian subject, with a city on an eminence on the left—the nearest sections deep and powerful—and beyond these a far-spreading campagna. With a 'View on the Thames' we may conclude the enumeration of Wilson's pictures.

'Sin and Death,' FUSELI.—This picture is considered the masterpiece of Fuseli. It shows Sin as a principal yielding to Death—a shadowy and fearful form beyond her—and whose hand is placed upon her heart. It is very much the best example we have ever seen of that mysticism in which Fuseli excelled. There is also by him a picture entitled 'Revenge,' containing five figures—one of whom, a man, supports a woman in his arms, into whose breast another woman is about to plunge a dagger. Also a subject from "Romeo and Juliet," and another from "The Tempest."

There are numerous pictures by STOTHARD—subjects from a variety of sources:—two from the "Arabian Nights," 'Adam and Eve entertaining the Angel Raphael,' 'Bacchanals,' 'Lear and Cordelia,' 'Halloween,' 'Temperance,' from "The Economy of Human Life," 'The Resurrection,' a subject from Blair's "Grave," 'Pericles,' 'Hope,' 'All's Well that Ends Well,' &c., &c.; and besides the works by Reynolds already mentioned, there is another portrait of 'Kitty Fisher,' when no longer young, and a portrait of Reynolds's sister—a very piquant performance.

THE ARCHITECTURAL MUSEUM AT SOUTH KENSINGTON.

In consequence of their decision to remove the collections of the Architectural Museum from Canon Row to the Government museum buildings at South Kensington, the committee of management have had to encounter precisely that kind of opposition which, perhaps, they might have had reason to expect, but to which they certainly ought not to have been subjected. That some few individuals should consider the location of the museum in their own immediate neighbourhood as an indispensable condition for them to render to it their support, would have been naturally anticipated. These collections have become of the utmost value to earnest, thoughtful, laborious students of architecture; and to such persons a distant position of the museum, which involves the consumption of time in reaching and returning from it, is really a serious consideration. So soon, however, as the removal of the museum has been completed, such objectors will scarcely fail to consider whether, in their new position and under their fresh arrangements, the collections of casts and other objects will not have acquired a value, impossible to have been attained by them before, which will more than compensate to the student for the additional expenditure of time required by a visit to South Kensington rather than to Canon Row.

But there are other objectors, whose opposition to the removal of the museum is far less reasonable in itself, and who consequently may not be so readily open to ultimate conviction. In the opinion of these persons, the committee have acted in this matter either under an influence altogether unworthy, or without the exercise of any thought, reflection, or discretion. The composition of the committee of management of the Architectural Museum, coupled with their devotion to its welfare, ought to be a sufficient guarantee that so important a matter as the removal of the museum itself would never have been contemplated by them without motives at once consistent and powerful, and that they would not have actually resolved upon any such removal unless convinced that it was necessary in itself, or calculated to prove beneficial both to the institution and to their art. And, on the other hand, from the cold and indifferent supporters of the establishment in Canon Row, a sudden display of energy in opposition to the decision of the committee leads rather to the opinion that the imputation of thoughtlessness, indiscretion, and a want of due reflection ought to rest with themselves in place of the museum committee. The fact is, that the first idea of this removal was forced upon the committee in consequence of their failing to obtain such a measure of support as would enable them either to develop the existing capacities of the museum at Canon Row, or to extend its range, and, by adding to its contents, to render it more complete and more perfect. In the quaint old galleries where they first were gathered together, the collections of the Architectural Museum have long ceased to be practically available for study, except so far as each student might be able to discover for himself what he desired amongst the crowded assemblage of casts. Every effort was made with the view to accomplish a satisfactory classification and arrangement; but the limited space and the peculiarity of the construction of the rooms rendered these efforts abortive. Nor could a more extended area be obtained on the spot, nor (with the sole exception of their locality) was it even desirable that the Canon Row premises should have been so far extended as to have met the requirements of the museum. The Canon Row lofts have been elevated into "galleries," through the potency of association; but, in plain matter of facts, lofts they are, and such they will remain until the contemplated new palace of the executive Government sweeps them away altogether; and, even for the sake of being within a stone's throw of Westminster Bridge, we ought not to locate in such a home what may now claim to be the national museum of the noblest of the arts. Such a museum ought to have a suitable habitation, though it be but a temporary one, as well as an appropriate and consistent position. We are well aware that the *suitableness* of the South Kensington Museum buildings for their purpose will be instantly disputed; nor are we disposed to enter upon any attempt to advocate their cause, beyond the point with which we now are immediately concerned. As a temporary structure, designed only to fill a void until the deliberate voice of the legislature shall have pronounced what shall be the National Museum of Art, perhaps it was a matter of indifference what the external aspect of these buildings might be; and possibly with many persons it might be considered desirable that they should be unmistakeably impressed with the visible characteristics of a brief and subsidiary existence: still we confess to a feeling of regret that, even in their capacity of temporary museum-buildings, these structures should have been produced as they now appear. But the character and external aspect of the South Kensington buildings are considerations altogether subordinate to the capacities of these buildings for effectually discharging the duties required from them. We have now simply to consider how far the galleries, which will contain the Architectural Museum within these walls of iron, in place of the former walls of wood, are calculated to provide for the requirements of the museum collections, and to meet the wants of students and visitors. This is a matter which appears to have been very generally overlooked, when the external aspect of the so-called Art-museum had been seen, and, having been seen, had been promptly condemned. The exterior being so far from satisfactory to the eye, the interior was assumed to be as remote from what would be required for use. But here, certainly so far as the Architectural Museum is concerned, a conclusion exactly at variance with the facts would be arrived at by such a process of reasoning. The galleries of the Architectural Museum are admirably suited to their purpose. Spacious, commodious, well-arranged, well lighted, these galleries enable the committee of the museum to place their collections upon a system at once altogether satisfactory and consistent with the importance of the collections themselves, and they will also enable students to study, and visitors to inspect, the contents of the museum with every facility and every advantage. What they so greatly needed is here provided for the museum committee—available space and light. The Architectural Museum had outgrown its home at Canon Row, and yet it demanded space for a continual and a vigorous growth. At South Kensington it has the room it now requires, and what it may need in time to come can be provided, and will be provided for it. Nor is it only a larger range of gallery which the Architectural Museum can now command. The museum collections having now been classified and arranged, can be seen and compared; so that one visit to the museum as it is, ought to be more valuable in its results than several such visits as heretofore could be made at Canon Row. The great objection to the South Kensington Museum, arising from the distance of its location, is here met with a reply which, while it confessedly still leaves this distance much to be deplored, really deprives it of its most serious evil. This is a point which will establish its own importance when the museum, shall have been attended for a while by students; and it will, without doubt, be found to operate very effectually towards removing the unfavourable impression excited in the public mind by the position of the South Kensington museums. The combination of several Art-collections there, beneath a single roof, will also speedily demonstrate its own influence for good—for good, no less in popular opinion than in practical effects. In the case of the Architectural Museum it must be particularly borne in mind that, besides better, more spacious, and more commodious galleries, the institution derives various other important advantages from the removal, which will combine to render its development comparatively easy to be accomplished. New means of obtaining fresh casts are opening before the committee; and the resources already at their disposal being no longer burdened with rent and certain other charges of a somewhat similar character, will admit of a direct application of their full powers to the purposes of the museum itself. And in all these matters the action of the committee will continue to be absolutely free and independent. With them will rest the entire direction of the museum, as in time past: the removal will have been accomplished under their orders, though not at their cost; the collections will have been rearranged by them, and with them the future destinies of the museum will rest. There has been some misapprehension in this matter, which it will be well to have removed. It has been alleged that the government authorities will gradually encroach upon and eventually absorb the independence of the Architectural Museum Committee. What the government authories will do, will be this—they will desire to render all the Art-collections which may be brought into contact with one another beneath their roof as perfect as possible, and as practically valuable as possible; and in the department of architecture they will gladly secure the services of the museum committee on the only terms upon which those services could be obtained—by securing to the committee themselves their independence of action, and by maintaining their authority.

THE SOULAGES COLLECTION AT MANCHESTER.

The Government having exercised, as we believe, a wise discretion in declining to purchase for the National Art-museums the Soulages Collection, the Directors of the Manchester Art-Treasures Exhibition have become the purchasers; and accordingly, the labours of the old advocate of Toulouse have found an unexpected recognition from amongst the merchant-princes of the great emporium of English textile manufactures. This is a fact at once singular and significant: singular, since it indicates the deep hold which the present Art-passion has taken upon the Manchester mind; and significant as demonstrating that this passion has assumed just that practical bearing which with Manchester men is the sure token of sound sense, and the equally sure promise of genuine utility. The Soulages Collection is far from being simply a collection of works of Art, in the direct and usual acceptation of that term: on the contrary, consisting of an assemblage of different productions of what we now understand under the designation of Art-manufactures, it is to the manufacturer who would improve and elevate his productions through the agency of Art rather than to the student of the history of Art and to the artist properly so called, that this collection makes its appeal and propounds its teaching. Its Manchester proprietors, without depreciating its historical value, have formed a just estimate of its character; and hence it is that we regard the purchase of it by them with such sincere satisfaction.

From the hour in which we first examined the much-extolled Soulages Collection, we have considered that it has been estimated considerably above its intrinsic and real merits; and, consequently, we have invariably entertained and expressed a hope that, as a whole, it would not become national property. The conditions under which the purchase of this collection has been effected at Manchester do not, in any respect or degree, militate against such an ultimate disposition of its various components as may place in the national museum certain most desirable specimens, while Manchester itself, and perhaps other provincial cities and towns also, may become the permanent possessors of other portions of this series of Art-Manufactures and works of Art. Thus, whatever benefits the practical arts of our own times and our own country may acquire from this Soulages Collection, will be more diffusive in their application than if the whole were kept together; and, at the same time, what would be useless in one museum may become useful through the different circumstances in which it may be placed when in another. And should the result of the Manchester purchase be to keep the Soulages together as a single collection, and as a department of one museum, it would in that capacity possess a greater value in any other museum than in the Art-museums of the nation. We can better spare the whole collection from the national museums than admit the whole collection within them: and hence, though we certainly should be glad to know that certain works, once the property of M. Soulages, had been purchased by the Government, we rejoice to feel assured that the Government purchase will be restricted to selected specimens, instead of extending over the entire collection.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER,
WITH ENGRAVED ILLUSTRATIONS.

No. XXIV.—CLARKSON STANFIELD, R.A.

CLARKSON STANFIELD is a native of Sunderland, in the county of Durham; he was born, we believe, in 1798. The fact of his boyhood having been passed in a seaport town, where everybody, as well as everything, is, or seems to be, impregnated with sea air and salt water, had, no doubt, considerable influence in determining him to enter the marine service, in which he passed several years of his early life, and thereby acquired a partiality for the class of art which he has since so successfully followed, and such an acquaintance with the sea and shipping as enabled him to attain the high position he has reached as a marine-painter. He made his first appearance in London as an exhibitor in 1823, at the Society of British Artists, in the formation of which he, with David Roberts, and some others who have risen to high distinction, took great interest. But before speaking of the pictures which have passed out of Stanfield's studio, it will be necessary to allude to another branch of Art with which his name is honourably associated, because we are of opinion it laid the foundation for a large portion of his future excellence.

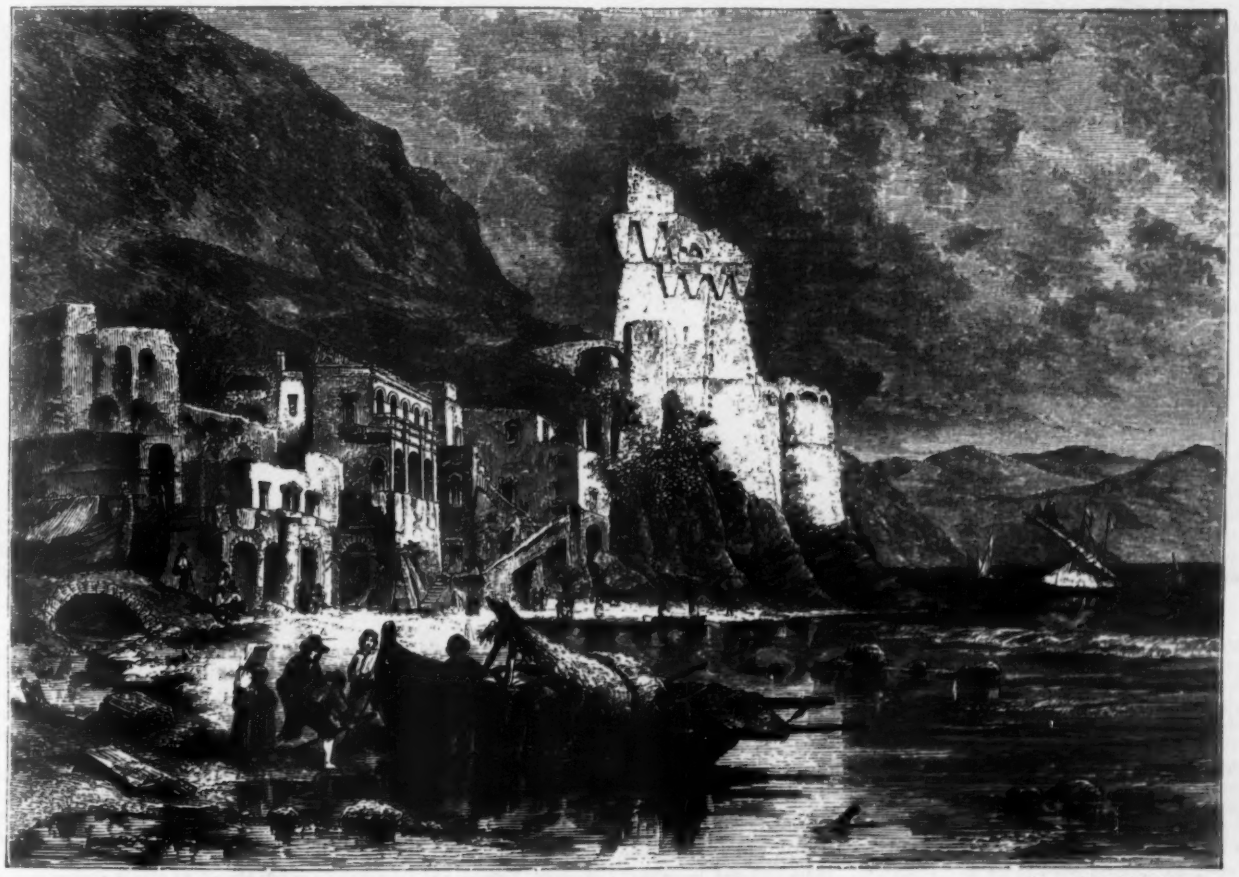
While Stanfield was serving at sea, we have heard that he used frequently to amuse himself with painting, employing whatever materials were at his command. On his settlement in London, he engaged himself to paint scenes for one of the minor theatres; here was an excellent school of practice, from which the artist, no doubt, derived considerable benefit, and through it Stanfield himself was the means of raising scene-painting to the dignity of Art: before his time it was little else than daubing for the stage. We are old enough to remember the beautiful drop-scenes and dioramic views which he subsequently painted for Drury Lane;—pictures they were of real beauty, so beautiful as to make it a matter of sincere regret that they should have passed away with the season which called them into existence. To Stanfield, and David Roberts, who had rendered himself famous by his architectural representations, succeeded Marshall, Beverley, and some other names, whose works are the delight of the present generation of dramatic patrons; but to the two former must be assigned the honour of rendering the scenery of the British stage what it now is—the best in Europe.

The first of Stanfield's easel pictures that attracted marked attention was "Market Boats on the Scheldt," exhibited at the British Institution in 1826: the picturesque grouping of the boats laden with various commodities, the number and diversity of figures in gay costumes, all reflected in the quiet surface of the water, constituted a representation as agreeable to the eye as it was true to nature. In the following year he exhibited, in the same gallery, the "Wreckers off Fort Rouge, Calais," a work of far greater originality and power than the preceding: many of our readers may probably know the subject from Quilley's mezzotint engraving; the print, however, conveys but an imperfect idea of the spirit of the original. In the same year (1827) his name first appears in the catalogue of the Royal Academy, appended to a picture entitled "A Calm."

His next important work, exhibited at the Society of British Artists in 1829, was of a subject differing entirely from all preceding it—a view of "Earlstoke Park," the seat of the late George Watson Taylor, Esq., a distinguished patron of Art. We have no recollection of this picture, but we find an anonymous writer speaking thus of it three or four years after it was exhibited:—"An extensive view of a very beautiful country, masterly coloured, and executed with magnificent powers of handling."

On reference to our catalogue of the Academy Exhibition of 1830, we find sundry "notes" of commendation upon his picture of "Mount St. Michael, Cornwall;" certainly it is superior to the "Wreckers."

It was about this period, we presume, that Stanfield first visited the Continent, for he exhibited at the Academy, in 1831, four pictures, entitled respectively "A Storm," "Strasburg," "Venice," and "A Fisherman of Honfleur;" the three last were drawings: these foreign scenes constituted the advanced-guard of that long array of continental scenes which we have seen passing



Engraved by] TERMINATI MARINA DI CITARA. [J. and G. P. Nicholls.

before us, and ever welcome, up to the present time. In 1832 he exhibited at the British Institution "Portsmouth Harbour," a commission from William IV., and engraved among the "Royal Pictures" which have appeared in the *Art-Journal*; and at the Academy another commission from his late majesty, "The Opening of the New London Bridge," which Mr. Prior is now engraving for us. In the autumn of this year Stanfield was elected Associate of the Academy.

In 1833 he exhibited at the Academy the first of a series of large pictures commissioned by the Marquis of Lansdowne for the banqueting-room at Bowood; they are ten in number, and are inserted in the panels of the wall: the subjects are all of Italian scenery,—the "Piazza di San Marco," the islands of "Mazerbo" and "Livenza," the "Ducal Palace from the Dogana," "Sta. Maria della Saluta," the island of "Murano," "Citara," &c. &c.; this last completed the number, it was finished in 1840. In 1834 Stanfield commenced a series of Venetian views, for a similar purpose, for the mansion of the Duke of Sutherland.

About this time it was that those charming ephemeral illustrated books called "Annuals" were at the height of their popularity: Stanfield executed a

number of drawings, varied in interest and beautiful in character, for the "Picturesque Annual," which were published in the years 1834 and 1835. In the latter year he was elected Academician.

In 1836 he exhibited his large picture of the "Battle of Trafalgar," painted for the Senior United Service Club; the original sketch was purchased by the late Mr. Vernon, and is now in the National Collection at Marlborough House: an engraving from it appeared in the *Art-Journal* for November, 1851.

We pass over the succeeding two years of Stanfield's life—although they were productive of several admirable works—simply because of our limited space: in 1839 he was absent abroad; but in 1840 there hung on the walls of the Academy six pictures from his pencil,—"Citara," one of the Lansdowne series, "Ancona," "Salerno," "St. Georgio Maggiore," "Avignon," "View near St. Malo," and "Amalfi," all of them landscapes of a high order of merit.

Of two pictures exhibited in 1841, "The Castle of Ischia," and "Pozzuoli, Bay of Baiæ," the former is tolerably well known from the engraving issued by the Art-Union of London, in 1844.

"Vallone dei Malini, Amalfi," a rocky defile, crowned in the near distance by a few white Italian buildings; "Isola Bella, Lago Maggiore;" a view of "Pozzuoli," taken from a different point to that of the picture of the preceding year; and "Kitchen of the Inn at Amalfi," a semi-interior,—were Stanfield's contributions to the Academy in 1842. In the following year he sent "Mazerbo and Lucello, Gulf of Venice," one of the finest landscapes he has ever painted, "The Ducal Palace and Columns of St. Mark, Venice;" and to the British Institution, a "View of the Islands of Ischia and Procida."

In 1844 Stanfield left the fair country of Italy, and carried us to the shores of Holland, through the medium of two pictures—one "Oude Scheldt, Texel Island," a comparatively small but beautiful example of his pencil; the other, a truly noble composition, "The Day after the Wreck—a Dutch East-Indiaman on shore in the Ooster Schelde,"—this work, studied carefully in all its parts, was the greatest triumph the artist had yet achieved; and although in two or three later productions he may have equalled, he has certainly never surpassed, it in fidelity to nature and poetical feeling: the masterly treatment of the sea, yet chafing under the effects of the storm that passed over it, is, perhaps, the most striking passage in the picture.

Of three pictures exhibited in 1845, "The Mole at Ancona, with Trajan's Arch;" "Dutch Boats running into Saardam, Amsterdam in the distance;" and the "Action and Capture of the Spanish frigate, El Gamo, by the English

Engraved by] IL PONTO ROTTO, ROME. [J. and G. P. Nicholls.

sloop, Speedy, commanded by the then Lord Cochrane, now Earl of Dundonald,"—we can only just refer to the last, as being one of the few sea-fights which the painter has given us: he seems to have caught, in his representation of the action, no little amount of the spirit which the gallant Cochrane showed in the capture of his comparatively gigantic adversary.

Three pictures were Stanfield's contingent to the exhibition of 1846,—"A Dutch Dogger carrying away her Sprit;" "Il Ponto Rotto, Rome," in the possession of Mr. Arden, Cavendish Square, who has kindly afforded us the opportunity of engraving it; and a "Scene at Mounikendam, on the Zuyder Zee;" the first full of life and motion, the second truthful and substantial, the last a quiet picturesque representation of Dutch coast-land. In 1847 he contributed six pictures—two views of "Dordrecht," gems, rich and luminous; "On the Zuyder Zee," showing a number of Dutch craft in a stiff breeze; "Scene near Cattolica, Adriatic;" "Naples," a smaller "gem" than the "Dordrecht" pictures, but quite as beautiful; and "French Troops fording the Magra in 1796," painted for the late Earl of Ellesmere, a picture which to describe at a length, in some proportion to its merits, would occupy a column of our page: it must suffice, that we say it honours the collection in which it is placed, and that is no mean compliment to the work.

"A Saw-mill at Saardam," in the British Institution, in 1848, is a highly picturesque subject, painted under a twilight effect. "Amalfi," a large picture, and the "Mola de Gaeta, from the Appian Way," sustained the well-earned fame of the artist in the Academy exhibition the same year. In the following he sent to the Academy five pictures,—"Tilbury Fort, Wind against Tide," painted for Mr. R. Stephenson, M.P., engraved by the Art-Union of London, and also introduced as one of our illustrations; "Lugano, Switzerland," a lake scene of exquisite beauty and finish; "Salvator Rosa's Studio," a wild, rocky composition, most true to nature; "Lago Maggiore;" "Near Miori, Gulf of Salerno;" and a home scene, "The Reculvers by Moonlight."

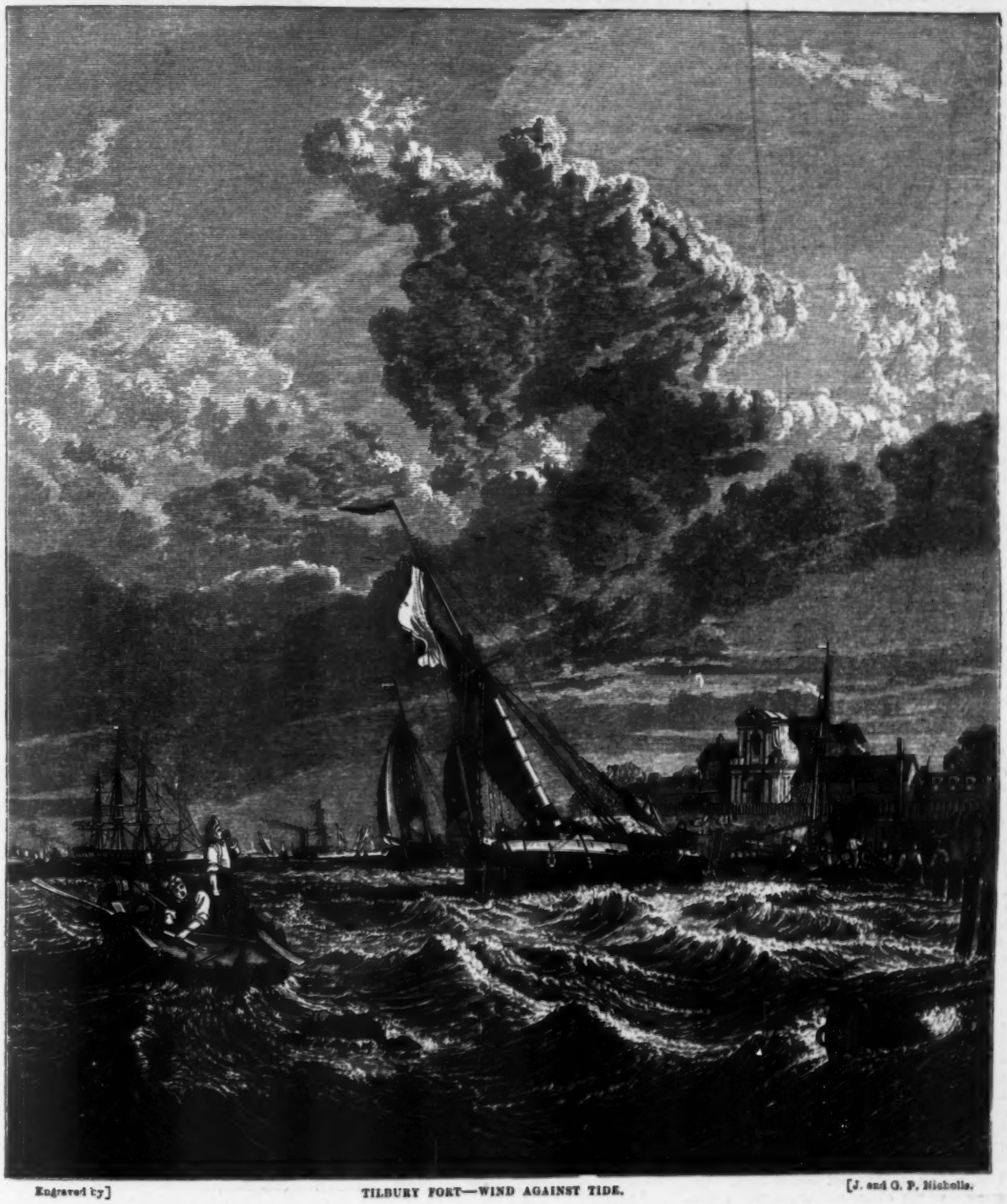
Glancing over the Academy catalogue of 1850, before we had seen the pictures, we noticed the name of Stanfield appended to one entitled "Macbeth," and naturally enough began to think that this great master of landscape and marine desired to essay his powers in historical painting; but on examining the work we found it to be a large picture of dreary moor and mountain, in which Macbeth, Banquo, and the witches are introduced, to give it a name as it were. Another, painted for the late Sir R. Peel, and exhibited at the same time, a "Scene on the Maas, near Dordrecht—Market-boats waiting for the evening Tide," is a composition of abundant pictorial materials, simple in themselves, but expressed with such powerful artistic qualities as entirely to redeem the work from everything that could be construed into a charge of commonplace. Three other pictures of scenes previously painted were also exhibited this year.

"The Battle of Roveredo" is one of the four pictures exhibited by Stanfield in 1851: it was painted for J. Astley, Esq. The engagement was fought in September, 1796, by the French, under Massena and Augereau, and the combined forces of Russia and Austria under Davidowich, who guarded the Tyrol with a force of forty thousand men. The point of the picture is the

passage of the French troops over the Adige; but the whole composition, which covers a large canvas, is full of material skilfully disposed as to pictorial effect, while every object is worked up to the closest imitation of nature. "Near Monnikendam, on the Zuyder Zee;" "Arco de Trajano, Ancona;" and "The Great Tor, Oxwich Bay, South Wales," were the respective titles of the other pictures exhibited by Stanfield this year.

In 1852 he contributed three works, "The Bay of Baiæ, from Lake Avernus;" "The Port of Rochelle;" and "Citara, Gulf of Salerno;" familiar subjects to the visitors, with the exception of the second, but not less welcome, for though the artist often repeats his subject, he varies his treatment, so as to render them almost novelties.

The next year we had but two pictures from him; one of these, however, "The Victory, with the dead body of Nelson, towed into Gibraltar," was among the "stars" of the exhibition: we spoke of it two or three months since, when noticing the engraving by Mr. John Cousen, and need, therefore, say nothing more. The other, "An Affray in the Pyrenees with Contrabandistæ," is a spirited and powerfully expressed work, but painted with less attention to finish than we ordinarily see in Stanfield's pictures.



Engraved by] TILBURY FORT—WIND AGAINST TIDE. [J. and G. P. Nicholls.

Four pictures were exhibited in 1854,—"The Last of the Crew," a cast-away sailor seated on a rock against which his small vessel has been wrecked—the composition tells the tale with touching pathos; "La Rochelle," an old subject; "Hulks in the Medway," a beautiful "harbour view;" and a "View of the Pic du Midi d'Ossau, in the Pyrenees," a winter scene, into which the artist has introduced a band of brigands. "Ilfracomb, Devon," "Dutch Boats entering Harbour, Zuyder Zee," and the "Siege of Sebastian," the companion picture to the "Victory," both painted for Sir M. Peto, were in the Academy in 1855: last year he exhibited "The Abandoned," and "A Guarda Costa riding out a gale of Wind off Bidassoa:" of the three last-mentioned we can only say that they must always take rank with the most remarkable pictures which have come from his easel, and with the best, in their respective classes, which any age or country has produced.

If any of our readers should, perchance, complain of the meagre notice given of this popular artist, they must bear in mind how frequently we have been called upon to speak of him; moreover, what can be done in our restricted space with a painter who has been before the public upwards of thirty years, and each year sending forth numerous pictures of exceeding interest and undoubted excellence? True it is that, unlike historical painting generally, such works as Stanfield's have a certain degree of sameness; but there is not one unworthy of comment, and of more than a few brief lines, were we to enter upon an analysis of each: we have been able to do little else than enumerate the chief of them.

THE ROYAL PICTURES.

"NOLI ME TANGERE."

Rembrandt, Pinxt. G. Levy, Sculptor.

Size of the Picture, 2 ft. 1 in. by 1 ft. 9 in.

From what authority this picture has received the title here adopted, and by which it is known among many connoisseurs, we have no means of ascertaining: "Noli me tangere," we just remark for the information of those who do not read the dead languages, is the Latin for "Touch me not," the words in which, as we learn in St. John, Christ addressed Mary Magdalene at the sepulchre. This picture has, however, received another title, by which it is also as well known, that of "The Gardener;" this is intelligible enough, and is sufficiently warranted by the artist's conception of the principal figure in it, as the whole narrative is related by the evangelist:—"Jesus saith unto her, Woman, why weepest thou? She, supposing him to be the gardener, saith unto him," &c.

Perhaps the singularity of Rembrandt's genius in his compositions from sacred history is nowhere more conspicuous than in this work; he has rendered literally the words of St. John, by representing the risen Christ as a gardener, though one can scarcely suppose that even a Jewish gardener was so habited: he wears a broad-brimmed straw hat, a spade in his hand, and a pruning-knife is placed in the girdle round his waist: here are the attributes of the gardener's occupation. Moreover, as we read in the narrative that "in the place where Jesus was crucified there was a garden," so Rembrandt, whose ideas of such a place could never have travelled beyond the limits of Dutch horticulture, has fashioned his Eastern garden after the similitude of one about Leyden or Amsterdam, with its carefully trimmed borders of box, and caused to grow therein a mass of huge dock-leaves, whose natural bed would be the edge of a Dutch river or dyke. The same train of thought seems to have pervaded his mind in other parts of the composition: a flight of steps leads to the sepulchre, as to a bower or temple in the garden, and the undignified attitude of the two angels in white may not unaptly be compared to two sculptured figures placed as ornaments at the entrance. Rembrandt has borrowed his ideas of the architecture of Jerusalem, as seen in the distance, from the ruins of some old Norman castle.

The question may not unnaturally arise to the minds of some who read this description, "Why has so strange a composition been selected for engraving?" The replies to such a query are three: first, to issue a work professing to emanate from the Royal Collections in Art in England without an example of Rembrandt would be absurd; secondly, out of the very few Rembrandts in the Royal Galleries, this one is, in most respects, the best for our purpose; and thirdly, and chiefly, its very peculiarities are significant of the master, and moreover, it is in itself a fine piece of painting, held in the highest repute by the best judges of Art. Dr. Waagen says—"This composition has, in a high degree, that strange originality which is peculiar to Rembrandt. The dawn of morning has given full scope for his deep *chiaro-oscuro*. It is very carefully executed." And Smith, in his "*Catalogue of the Works of the Dutch and Flemish Painters*," remarks—"There is a sublimity about this picture which stamps it among the most poetic compositions of the artist." It exhibits but little colour beyond the deep brown of the back and foreground in general, and the lurid yellow light in which the early day is represented shining full on the figure of Christ, and on the upturned face of Mary. This arrangement of the *chiaro-oscuro* produces a wonderfully powerful effect.

This picture, in the Collection at Buckingham Palace, is signed by the painter, and dated 1638: it was purchased in 1736 by the Elector of Hesse Cassel, of Madame de Renver; was taken, in 1806, to Malmaison; was sold with the effects of the Empress Josephine, in 1816; brought to England, and purchased by George IV. It is painted on panel, and is in excellent preservation, though it has become very dark.

TESTIMONIAL

PRESENTED TO CHARLES RATCLIFF, ESQ., OF BIRMINGHAM.

The manufacturers, Messrs. Elkington and Mason, having furnished us with a drawing of a very beautiful claret-jug, recently produced by them, and having submitted to us the production itself, a work of considerable elegance in design and of great merit in execution, we have been induced to engrave it;—not only for its own worth, and as evidence of satisfactory progress in Art-manufacture, but as an honourable mark of public favour to a gentleman who has been long respected by all classes of his fellow-townsmen in Birmingham. It is pleasant to record such gratifying instances of acknowledgment for public services rightly and liberally performed. Mr. Charles Ratcliff, who for many years held a foremost rank among Birmingham manufacturers, and who contributed largely by judgment and good taste to improve the Art-character of its productions, has, it appears, retired from business, but devotes his time and mind to the good of the town, and to the advancement of its many useful and benevolent institutions.

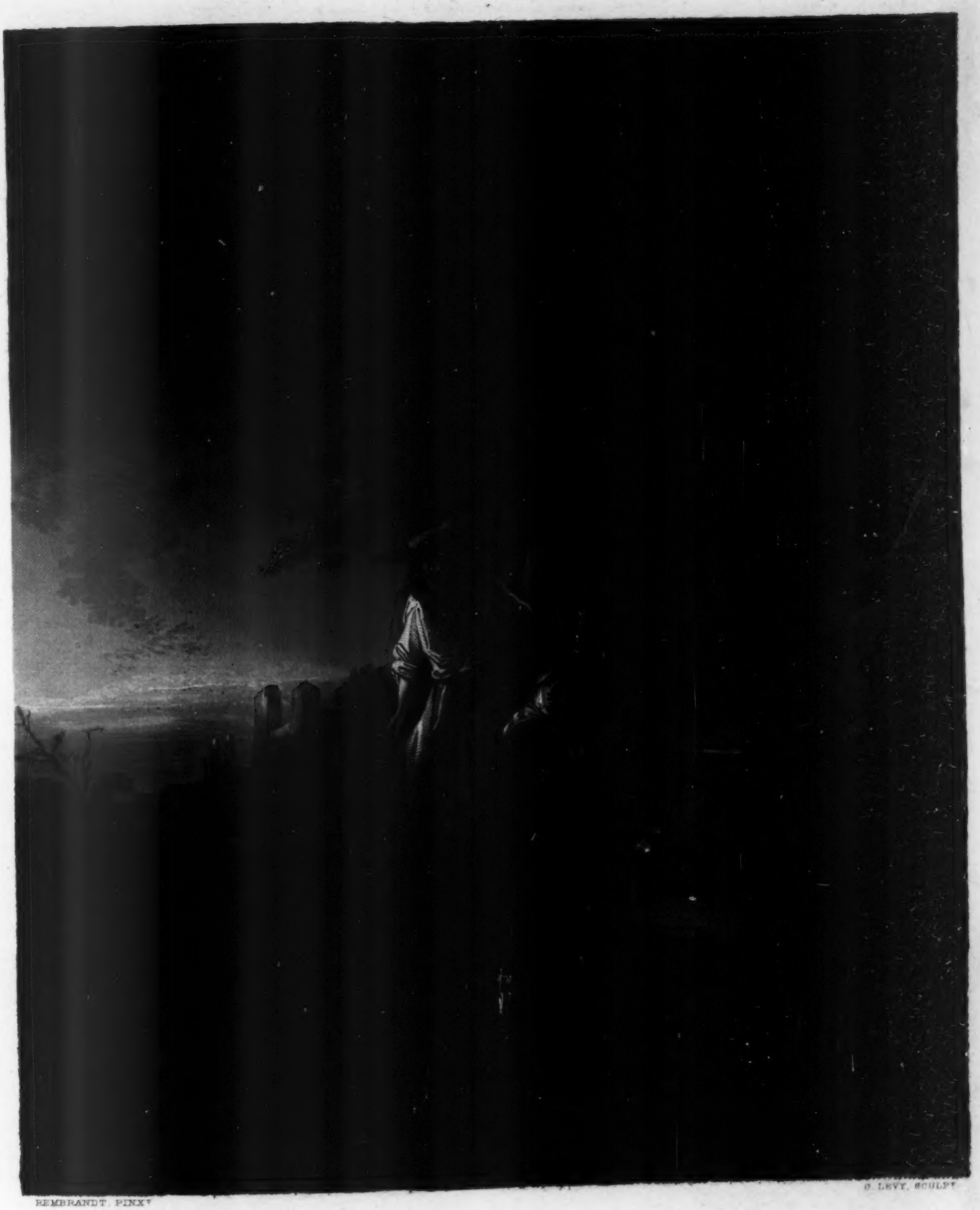
A Library and Museum have been recently established at "Adderley Park," and their "opening" was commemorated by an entertainment, at which the Lords Leigh and Lyttleton, Sir Robert Peel, and several of the town "authorities" were present—received by Mr. Adderley, the founder of the institution.

We extract from one of the local papers:—"The most interesting incident of the occasion was the presentation of a testimonial to Charles

PRESENTATION CLARET-JUG.

Ratcliff, Esq., whose praiseworthy exertions in connection with the opening of the Park had won for him much esteem, and whose energy and public spirit, as manifested in his promotion and encouragement of the various institutions of the town of Birmingham, and his philanthropic efforts to elevate the working classes, reflect so much credit on his judgment and good feeling, &c. There was an inscription on the plate to the effect that it had been presented to Mr. Ratcliff in token of the esteem in which he is held by the friends of social progress for his philanthropic efforts in behalf of suffering and degraded humanity, and the elevation of the working classes."

We believe there are few persons in Birmingham, and none in his own locality, who will not participate in the satisfaction thus obtained by Mr. Ratcliff, and the numerous "friends and neighbours" by whom his exertions have been appreciated.



REMBRANDT. PINX^T

O. LEVY. SCULPT.

"NOLI ME TANGERE."

FROM THE PICTURE IN THE ROYAL COLLECTION

LONDON. PUBLISHED FOR THE PROPRIETORS

2 MA 57

THE APPLICATIONS OF IMPROVED MACHINERY AND MATERIALS TO ART-MANUFACTURE.

RECENT PATENTED AND OTHER INVENTIONS.

WHENEVER the attention of the public becomes engrossed by any subject of general interest, all the efforts of thought which do not flow in the pervading channels are subject to a considerable depression, or, sometimes to actual interruption. As, when we suffer from some severe epidemic, we find that the number of smaller diseases are diminished, and those which prevail assume the general epidemic type—so when one leading idea seizes on the mind, all things are drawn in the direction of that idea; and as the rod of Aaron swallowed the rods of the lesser soothsayers, so the greater thought involves all the minor efforts of the mind.

This is manifest in the conditions of our patent lists during the past twelve months—and it is evident in the Exhibition of Inventions at the Society of Arts. There is little of novelty in either the one or the other. War, with its feverish excitement, prevented that calm thought from which alone any important invention can arise, and unless it was in the direction of the agents of destruction, there appears to have been an absolute repose on the part of our inventors. Let it not be understood that we pretend to say that the patent lists are not so full as usual—all that is meant is, that the character of the things patented display crude ideas and imperfectly digested plans. Few indeed of the entire number will ever be useful to mankind.

While speaking of patent inventions, a word or two on our system of granting patents cannot be avoided. Any person applying for a patent, and conforming to the fixed rules of the Act of Parliament, has, unless he is opposed, his patent granted to him. It is quite possible that there may not be a new idea in the invention—that every point involved in the patent belongs to other men, and yet the patentee secures to himself the results of the mental industry of others, unless they are disposed to pass the expensive and harassing ordeal of a trial before a jury—not one man of the twelve probably having the slightest knowledge of the principles involved before he goes into Court. Take another case:—A man may honestly produce some new invention; he may have laboured diligently, and thought deeply, and the result may be really an advantage to the community. He is allowed to patent his invention, and he incurs much cost in placing it before the world, when some one finds that in some out-of-the-way work something like it has been published before, and the patentee is deprived of his privilege, and possibly ruined. A third condition occurs to us: a man seizes upon two known substances, known in combination and separate—and he uses them to produce a certain result. The patent laws, in the opinion of eminent counsel, secures to that patentee the right of using these two substances, and even the discoverers of their properties cannot employ them. At the present time a case in connection with this instance is in the hands of the lawyers. A second party uses the two substances employed by the first patentee to produce a different result from that previously patented, and patentee No. 1 brings an action against patentee No. 2 for infringement—the fact being that neither of them have any moral right to the materials which they use. Here we have in every direction some injustice, and this condition of things is constantly leading to the most unsatisfactory legislation. This might be avoided by forming a properly constituted board, that is, a board formed of men who were known to be conversant with mechanics, chemistry, and manufacture. To this board every inventor applying for a patent should submit his plans in all their entirety, and he should be informed, after due examination, if he was using what was the property of the public,—having been made so by publication,—and prevented from taking that to himself which belongs to all, or to another. This board should decide what portion of a process a man could secure by his patent, and what he could use but not lock up; and at the very outset of the matter the patentee might know exactly his position, and fairly proceed with his speculation. At present it is known that a patent is quite valueless until a jury has decided upon its validity. Surely this ought not to be. An inventor should be enabled to secure, by a straightforward process, all that which he can prove to be his own; and he should be prevented from securing to himself those things to which he cannot establish a legitimate claim.

The Exhibition of Inventions consists mainly of engineering and mechanical appliances, which, although of much importance, would not prove of much interest to our readers. Among the articles belonging to this class there is but one which appears directly to concern us, which is a machine for "beetling" woven fabrics.

In the ordinary system of "beetling," or the mechanical finishing of woven goods, by a direct percussive squeeze upon the fibres of the cloth, the effect is produced by an arrangement of cam hammers, which strike the cloth so as to work up the threads to the required degree of finish. The inventor of the "Stenter" finishing machine has, in his improvement, substituted a purely rotatory motion for the reciprocatory hammering. The rotatory "beetle" consists of a triple roller arrangement working on a mangle or calender frame. The central roller is made with alternated surface and sunk parts over its entire surface: it is cast in metal, with the diamond relievo and intaglio portions upon it. The fabric to be beetled is wound upon one of the plain and external rollers, and during the process it is wound off this roller, passed round the central beetling roller, and rewound upon the opposite plain roller. The two external rollers are kept in hard contact with the diamond roller between them, so that the central roller is thus made to exert a powerful squeezing pressure upon the fabric as wound upon the external rollers. When put in operation, the rollers are driven first in one and then in the other direction, winding and re-winding the fabric, until the required "beetling" effect is produced.

There are two varieties of artificial stone exhibited: one is a combination of emery and metallic substances, for the purpose of producing a very abrasive surface, which may be used for sharpening, grinding, and polishing; and the other is Frederick Ransome's *Siliceous Stone*. In the first, which is the invention of A. Meillet, we do not ourselves see any great advantage, as many natural stones—the French burr stones, for example, and some of our Yorkshire grit stones—possess abrasive powers equal to that which can be produced by the artificial aggregation of powdered emery, or any other hard substances.

We have formerly described Ransome's siliceous stone. It may, however, be stated that it is formed by cementing together sand by means of a solution of flint. Flints from our chalk formation are subjected to the action of caustic soda in close steam-boilers, under some increased pressure. Thus is formed a silicate of soda or a soluble glass, which is mixed with about ninety-two per cent. of sand. While in a plastic state, this composition is pressed into moulds, dried, and subjected to the action of heat in a kiln. Thus the silicate forms a glass cement, which connects the particles of sand together, and forms an imperishable material, in texture and colour similar to our best Portland or Bath stone. As this material is first in a plastic state, it admits of being moulded into capitols, friezes, or any architectural ornaments. Mr. Ransome has also introduced a method for preserving stone in our buildings. Whether we employ the best Portland stone, or the Roche Abbey stone, in this metropolis it is found that in a very few years a considerable amount of disintegration will take place, and many of the best buildings which have been reared in the metropolis within the last few years are found to be already in a state of gradual decay. This is, no doubt, hastened by the effects of the combustion of gas and coal. These are continually pouring forth into the air sulphurous acid and other eroding agents, beyond the ordinary carbonic acid and water, which are the constant products of combustion, and it is to these that the disintegration of the stone is due. Mr. Ransome's process is as follows:—The stone is first coated with a solution of silicate of soda, and then with a solution of the chloride of calcium; the result is the formation of an insoluble silicate of lime in the pores of the stone, filling in every vacuity, and thereby preventing decay from the action of the weather in or on the substances.

The *Lithometer*, or stone-cutting machine, is an ingenious arrangement for cutting stones for building with much rapidity. It is the invention of Mr. William Williams of Milford Haven; and the patentee states that the time occupied in cutting about forty-four superficial feet would be only one minute.

An improved apparatus for making moulds for castings, by Mr. James Howard of Bedford, is very ingenious, and, as belonging especially to one branch of Art-manufacture, we must attempt to describe it. The patterns are mounted on a sliding mandrel; a plate surrounds the pattern of the exact shape of the profile, and when the mould has been rammed up in the usual manner, the mandrel is drawn down by means of a screw; the mould is then free to be lifted off the plate without risk of disturbing the moulded sand, or injuring the sharp edges of the impression.

The corrugated Papier Maché of Messrs. Healey and Allen, of the Strand, appears to promise much. The sheets are prepared of various thicknesses, the corrugations being proportionate to the thickness of the sheets and quality of the material. The patentees state that these sheets of papier maché can be rendered water-proof and uninflammable—*i.e.*, although they can be charred, no flame can be produced. The sheets are made of various sizes, suitable for the exterior walls, or the interior lining of portable houses; also for partitions, panelling of furniture, doors, &c. The thin sheets can be made into ornamental boxes, screens, &c. The surface of the sheet may be ornamented by painting, or inlaying to any extent, and afterwards varnished or French polished. The grain being produced in the manufacture itself, or by means of dye-colours, it may be rendered very ornamental at a small cost.

Among the useful things may be named the clay "*imperishable garden labels, indicator tiles, and ground indicators.*" These are hollow bricks, of peculiar and adaptable forms, made hollow, either of the red pottery clay, in terra cotta, or in stone ware. They have a solid beveled top, on which are impressed, and coloured with a permanent vitrified black, any letters, figures, or devices, which may be required. At the lower part are some perforations, to give the indicators a firmer hold in the ground.

Gutta percha has now become one of our necessities; it is applied to so many uses of real importance that any failure in the supply of this interesting vegetable production would be severely felt. A new combination of gutta percha and cocoa-nut fibre is now introduced, as a "patent improved gutta percha." The advantages claimed for this combination by the patentee are the following:—"The vegetable products, the cocoa-nut and the gutta percha, being of the same botanical family, the chemical affinities are nearly identical; hence sufficient carbon is eliminated for the chemical combination of the two matters when in contact, to produce a substance superior in essential qualities to gutta percha alone." We must confess we have not the least idea of the meaning of this; the cocoa-nut may improve the gutta percha, but the "sufficient carbon," and the "chemical combination of the two matters in contact," are mysteries far beyond us.

"The economy of the adjunct is evidenced by the fact, that it will not exceed £20 per ton, prepared for the gutta percha; and from 25 to 40 per cent. of the adjunct may be combined, according to the description of the manufacture. But, besides economy, the improvement includes its capability of use in all climates, durability, resistance to extreme friction, elasticity, and universal adaptation. Gutta percha gives and spreads in warm temperatures, and in cold climates becomes very brittle and cracks; but by the use of the adjunct, the effects of high and low temperature, and severe friction, are equally obviated." . . . . "It is suited for (*covering*) electric wires, for mill-bands, over-shoes, soles, tubing, covering damp walls and floors, for ornamental purposes, &c." The material, indeed, appears to be one which may be available to many important uses. If it proves to possess but one half of the many advantages enumerated by the patentee, it is sure to command attention. If it possessed ten times those applicabilities which he has enumerated, its introduction would be retarded by the absurd description of the combination.

The flat pressure process of Stereotyping, by James Hogg, of Edinburgh, appears to be really of

much promise. The process is as follows:—A stiff paste, chiefly composed of cheap earthy substances in a state of impalpable powder, is made up and spread evenly upon a stiff wrapper. This paste is laid upon the "form" of types, and an impression taken similarly to the pulling of a proof-sheet. This gives the matrix, which, when properly dried, is cast from, by pouring the fluid type metal into an ordinary casting-box, consisting of two iron plates held vertically, and having between them the matrix, with a gauge for the required thickness of the plate. The flat pressure process is stated to be quite as cheap as the old methods, and is recommended as having the following important advantages:—There is no appreciable wear in the types; they are neither ground nor rounded on the face; they are not dirtied; they are not returned to the compositor in a caked condition. The matrix gives a level surface, almost free from shrink or twist, hence the plate is easy to "make up" at press. The matrix having an earthy base, the type-metal can be poured at the proper temperature (in order to obtain a homogeneous plate), without fear of charring, an evil to which the paper system is liable. The plates are perfectly free from those globules of metal, which, in the gypsum system, fill up the "daylight" of letters. Woodcuts, whether separate or mixed up with letter-press, can be taken with remarkable sharpness, and without the slightest injury to the blocks. By the paper system woodcuts cannot be taken, and by the gypsum system the blocks must first be coated with a varnish, which has a tendency to fill up the fine lines. The specimens which are exhibited appear to fulfil all those conditions; and should this be found to be the case in general practice, Mr. Hogg's process for stereotyping must become very valuable.

A good portfolio for holding loose leaves or pamphlets is wanted. M. A. A. Gaget attempts to supply this want. His invention consists in the employment of hooks for binding or holding together at top and bottom all such loose leaves, &c. At the top and bottom of the cover, a connecting piece is placed over all the hooks for obtaining a firmer hold. The back is composed of wood in one or several pieces united together, as it is fixed or progressive, and is furnished with slides or notches to receive the pressure hooks and connecting pieces.

We have been much pleased with the very beautiful forms adopted in the patent apparatus for the more perfect combustion of gas, by Mr. D. White. Most of them have been adopted from the antique tripod, and so adapted as to form ornamental stands, at the same time as they possess many elements of utility.

Some "imitations of stained glass" are ingenious, but we doubt its applicability. The invention consists in the use of sheets of gelatine upon which designs are painted in mineral colours. The gelatine picture is then placed between two sheets of glass and fixed in the usual manner. As an improvement upon diaphane and potichomanei, this may be adopted by ladies as a means of displaying a large amount of artistic effect.

The Patent Glass Enamel Company of Birmingham have exhibited some very interesting examples of their manufacture. Not merely have we enamelled saucepans, which recommend themselves by their cleanliness, but they are now producing enamelled plates and dishes of all descriptions, upon which the ordinary earthenware designs have been painted; thus we have all the advantages of pottery in a much more durable material.

Nothing has interested us more than the patent process for coating iron with copper and brass, by Mr. William Tytherleigh, of Birmingham. In these examples the metals are spread over the iron by means of heat. We have seen some other specimens in which the same result has been produced by the electrotype process. As an advance, and an important one, in Art-manufacture, we shall return to a consideration of these processes.

The solid parquetry we have already fully described. Some parquet floors and borders are now exhibited by the London Parquetry Company, but these are veneered, and upon the relative advantages of the two we have already expressed an opinion.

Such are the few articles, in the ninth Exhibition of Inventions, which fall within the province of the *Art-Journal*.

ROBERT HUNT.

THE EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.

THE thirty-fourth Annual Exhibition of this Society opened on the 23rd of March, with a collection of works of which landscape, and what may be called *genre*, constitute the majority. It is known that there are members of this Society who have painted works of high character, but it is much to be feared that the privileges of institutions induce a sense of security which destroys that healthy energy which should be fostered by competitive exhibition. There are among these pictures landscapes painted with a conscientious devotion truly exemplary; but in the personal narrative we seem to have a nodding acquaintance with all the characters; this remark is, however, but essentially a reiteration of the standard complaint of the deficiency of figure pictures. Yet there are a few essays in poetic art of ambitious character, and others which pointedly exemplify the curiosities of execution.

No. 13. 'Landscape and Cattle,' G. COLE. A large picture, presenting many agreeable features of landscape composition. On the right flows a river closed by rising banks luxuriantly wooded, and leading the eye to a distance, very skilfully treated as to atmosphere and colour. The cows are well drawn and painted; in short, it is the best production that the artist has of late exhibited.

No. 16. 'Fresh Breeze—Scene between Bantry and Glengariff, South Ireland,' ALFRED CLINT. This is a view from the sea, looking upon a rocky and iron-bound shore. We feel here that, in some degree, the expression of wind is assisted by colour as much as by form. The subject is romantic and striking, and brought forward with a feeling that justifies the title.

No. 18. 'Portrait of a Gentleman,' T. J. HUGHES. This is at once recognised as a portrait of Mr. Willmore, A.E.—a sufficient testimony of the highest merits of a portrait.

No. 24. 'An incident from Walpole's "Anecdotes of Painting in England,"' J. NOBLE. The incident is a visit paid by Charles II. to the widow of Oliver the miniaturist, who then resided at Isleworth. The king's object was to prosecute personally his inquiries relative to the Oliver miniatures, which, in the time of Walpole, were preserved in Queen Caroline's closet at Kensington. The king is seated in Mrs. Oliver's humble abode, examining the miniatures as they are drawn forth from a cabinet; while Rogers, the person who apprised the king of the existence of the relics and their whereabouts, stands behind the king. The subject is admirably adapted for painting,—in these days all praise is due to the artist who reads for himself.

No. 25. 'On the River Usk—Early Morning,' J. TENNANT. The thin and almost watery sunshine is here a very definite allusion to the "early morning." We know not whether we compliment this artist too much, but it must always be felt, in looking at his works, that each seems to be a most conscientious reduction from veritable locality. This is fresh and substantial.

No. 26. 'Refreshment by the Way,' A. J. WOOLMER. A group of a mother with her child resting on a wayside bank. The head of the former is very sweetly painted.

No. 31. 'Return from Jack-fishing in Llangorse Lake, near Brecon,' J. TENNANT. The process of weighing the jack, which is the life-incident of the picture, is scarcely sufficiently sentimental for a landscape so distinguished by romantic beauty as this. It is a large picture, in which it has been the desire of the artist to express space. The distance is an amphitheatre of mountains, on which the intervening atmosphere is painted with the utmost delicacy of feeling.

No. 32. 'A Contadina,' T. GOODERSON. The treatment of this picture is perhaps too sombre: we feel, however, that the character is rendered with truth. We meet her in her every-day gear; she is not flaunting in those *festa* colours and the gay attire, without which we seldom see an Italian peasant in a picture.

No. 36. 'The Delights of Summer,' A. J. WOOLMER. In these "delights" there is no activity of enjoyment; the subject might well have been accompanied by a passage from the "Castle of Indolence:"—

> "For each sound here to languishment inclin'd,
> Lull'd the weak bosom and induced ease."

The story is somewhat of the Watteau or Decameron kind, with park-like scenery instead of a garden composition.

No. 37. 'A Willowy Stream,' H. J. BODDINGTON. The water-course runs transversely into the composition from right to left, shaded on the further bank by the willows alluded to, and rich on this side in the rank vegetation which tells so effectively in a picture. The execution is extremely neat, and the colours are the freshest hues of summer.

No. 38. 'On the Beach near Hastings,' W. SHAYER. This artist executes these beach compositions with much taste and good feeling.

No. 40. 'Going to Market—Winter,' J. ZEITTER. A peasant woman mounted on a pony, endeavouring to make her way through a snowy wilderness. The difficulties of the passage are impressively described.

No. 46. 'Cottage Scene on Willesborough Lees, near Ashford, Kent,' J. J. WILSON. This simple subject is rendered very agreeable from the manner of its execution. It consists only of a row of cottages, with adjacent trees, all put in with a studious sobriety of tone and tint, and forming a spirited and interesting picture. No. 58. 'Kentish Pastoral,' by the same painter, is a similar subject, treated with like success.

No. 51. 'A Sea Rover,' R. B. PAUL. We have yet to know this sable model, who is all things to all painters—now a black pasha, now a slave merchant, and anon the father, it may be, of the lost Haidee.

No. 52. 'Heartsease,' C. BAXTER. 'The Lily' was, we believe, the title of the work which last year occupied this place. The idea is similar, that of a female figure bearing a bunch of heartsease. In this impersonation there is more of rustic character than in the other. It is, however, distinguished by equal purity of colour and sweetness of expression.

No. 53. 'Tasso,' J. MORGAN. This composition is grounded on the story that Tasso believed himself inspired by a beneficent spirit, with which, upon the occasion of a visit paid by the poet to Count Manso, he held a conversation with his invisible patroness, which struck the count with awe and admiration. The work has many merits, and nothing but what is honourable can be said of an artist who reads and thinks for himself.

No. 60. 'Christmas Time,' W. HEMSLEY. A small picture, representing a boy crossing a snow-covered plain, and carrying a quantity of holly enriched with its scarlet berries. The expression of cold is highly successful.

No. 64. 'Near Trefrieu, North Wales,' J. SYER. This is a small landscape, impressive in effect and very agreeable in colour.

No. 65. 'Calves and Landscape,' W. HORLOR. The animals are certainly well drawn and painted. This devotion to calf-painting is a resource not without an originality of its own, even amid the wild vicissitudes of taste. It is calf-extra.

No. 72. 'Absent Thoughts,' A. F. PATTEN. A study of a girl in Greek costume presented in profile at a lattice. It is a small picture, very studiously worked out, and charming in expression.

No. 76. 'Nest and Grapes,' W. WARD. An unworthy subject for such exquisite elaboration: the modest, retiring, yet marvellous manipulation of this little picture is well adapted for examination by microscope.

No. 77. 'The Gardener's Daughter,' A. J. WOOLMER. She stands at the door of her father's cottage, idly plucking the flowers that cluster round the threshold. Her listless air reminds us of the poet Thomson, who accustomed himself to eat the fruit of the trees in his garden with his hands in his pockets.

No. 79. 'The Letter,' J. NOBLE. A study of a girl reading a letter. The features are presented under a very powerful reflected light.

No. 80. 'Recollection of Sunset on the Thames,' ALFRED CLINT. We look up the river from some point—perhaps off the Stepney shore. From this point, and lower down, where the masses of buildings are not yet lost, the sunsets are of the most gorgeous description. This is a worthy "recollec-

tion" of what the artist may himself have seen there.

No. 81. 'Peasant Boy of the Roman Campagna,' T. Y. Gooderson. There is an elevated feeling in the treatment of this study: but the pose and sentiment of the figure are too melodramatic. The person is not that of a rustic, but rather that of one assuming the character for the nonce: but in all else the work is successful.

No. 84. 'Recollections of the Rhine,' E. Niemann. The spectator is here placed upon a rocky eminence overhanging the stream, which flows in a narrow channel formed on both sides by steep and rocky barriers, clothed with wild and luxuriant foliage. The picture is masterly in manipulation.

No. 86. 'The Sick Boy,' T. Roberts. The subject we are told has been suggested by a passage of Nicholas Nickleby; and the picture, according to the title, represents a boy lying on a pallet in a garret, and immediately by the window, attended by his nurse, a girl, who sits near him. It is a striking example of clean and effective execution—extremely simple in colour, and without the slightest embarrassment in, or impropriety of, composition; the room is fittingly described, and everything falls into its place. It may, however, be observed that both faces are in profile; and, without any special purpose to serve, a portion of the dress of the girl is a repetition of that of the bed-quilt. It is a production of the highest promise.

No. 88. 'Roslin Chapel—showing the Apprentice Pillar,' S. D. Swarbreck. A faithful description of this oft-described interior.

No. 101. 'Innocence,' W. D. Kennedy. *Dulcia dulcibus*—a combination of beauties rarely met with in so small a compass. Innocence is personified in a female figure wearing a white drapery, and standing in a pool of water shut in by trees. A sketch of captivating sweetness.

No. 109. 'The Fisherman's Return,' J. J. Hill. He is welcomed by his family at the door of his sea-side hut; the view on the right opens to the sea, where his boat is seen, from which he comes loaded with his net. It is a large picture, very powerful in colour.

No. 114. 'Puffin Island, North Wales—Timber Ship Ashore,' J. B. Pyne. A small composition of dazzling power as to light and colour. The island and the ship are but supplementary incident—the story is a poetical description of a gorgeous sunset, to which great intensity is given by a piece of rich foreground.

No. 115. 'On the Northumberland Coast,' J. Henzell. A study of rocks, with a couple of limpet gatherers: in the drawing and painting there is much of the force of reality.

No. 117. 'C. Ionedes, Esq.,' C. Couzens. A portrait of a gentleman in a Greek dress—qualified by that kind of individuality which bespeaks resemblance.

No. 120. 'Treport, Normandy,' J. J. Wilson. The subject is perhaps the most picturesque on that line of coast—it has been painted from every possible point of view by French artists. From this part of the beach the town is but partially seen, the church and the côte being the principal objects. There is more material in the composition than in any antecedent work of the artist.

No. 121. 'Mont Blanc from the Col de Balm,' J. P. Pettit. A very impressive view of the mountain is obtained from this point, which in every passage has been worked out with scrupulous assiduity.

No. 128. 'The Son of Louis the Sixteenth under the tutelage of Simon,' F. Y. Hurlestone. The particular instance of barbarity in the treatment of this unfortunate child set forth in the picture is, that Simon surprises him while in the act of repeating his morning prayers. We see, therefore, the child in a devotional attitude, and Simon, seated in the exercise of his trade, turns round and menaces him. The composition contains only three figures—those of the boy, Simon, and his wife, with enough of allusion to indicate the calling of Simon. The picture is not vulgarised by an excess of importunate accessory, the treatment relying rather on personal expression, than still-life auxiliary, for its narrative.

No. 142. 'Portrait of Mrs. Clement Satterthwaite,' H. Moseley. The lady is presented at half length, and of the size of life, with a treatment of much elegant simplicity.

No. 143. 'Scene on the Hastings Coast,' E. J. Cobbett. This is the largest work we have ever seen exhibited under this name. The base of the picture, a sea-cliff section of thin seeded grass and stones, is most skilfully introduced; and here is circumstanced a group of coast children, one of whom, a boy, who has been shrimping, is a most felicitous example of his class. The view opens to the sea, and the sea cliffs trend off to the right.

No. 146. 'The Valentine,' J. Noble. A study of a girl reading "the Valentine," having placed it so near her face as to throw a strongly-reflected light on the features.

No. 153. 'Il ritorno della Contadina,' E. Eagles. Without the bad taste of giving a foreign title to this picture, there is sufficient evidence on the canvas that the artist has studied in a foreign school. It is an Italian peasant woman wading across a river, and bearing on her head her child in a basket. The figure is accurately executed, but the landscape portion of the work is feeble.

No. 160. 'The Finishing Touch,' T. Clater. We observe here a youthful aspirant in art, making a study of his elder sister, who presides at the same time at the cradle of a younger child. The picture is painted with much decision of execution, and otherwise evidences a command of the means of good effect.

No. 167. 'A ruined Stronghold, Argyleshire,' J. Mogford. This ruin is most picturesquely situated, being surrounded by the waters of a lake which lies encircled by mountains. The castle is in shade, opposed with felicitous result to the glowing sky of sunset.

No. 171. 'Sons of George Carew Gibson, Esq., of Bradston Brook,' F. Y. Hurlestone. A group of two children seated on a fragment of rock, and relieved by a larger and darker portion of like material. The heads are charming in colour and expression.

No. 172. 'The Wounded Lamb,' W. Salter. The lamb is borne by a country girl: the pose of the figure is graceful, the head being turned to the spectator, while she is walking away from him. The picture is substantially painted.

No. 176. 'Le Papillon,' A. J. Woolmer. This is a very luminous picture, but too full of contending material: it represents a girl, as about to catch a butterfly that has settled on her shoulder.

No. 178. 'Salmon Leap on the Conway,' J. Syer. The subject is a rough and stony watercourse, over which the downward current makes its impetuous way, opposed by rocks and boulders. It is an attractive composition, distinguished by varied and harmonious colour and firm execution.

No. 187. 'Othello's Lamentations—Iago, Montano, and Gratiano—

> *Emilia.* Nay, lay thee down and roar,—
> For thou hast killed the sweetest innocent
> That e'er did lift up eyes.'

The subject is from the second scene of the fifth act, and Emilia, who stands on the extreme right, addresses these words to Othello, who is kneeling at the bedside of the lifeless Desdemona. Iago, Montano, and Gratiano, are entering the chamber, alarmed by the cries of Emilia—Montano first, in official robes, followed by Gratiano and Iago. The impersonations are judiciously brought together and well conceived, insomuch that the subject is at once declared. The picture is extremely powerful in colour.

No. 193. 'Coast Scene, North Devon,' W. West. This is principally a study of rocks, which in nature are different in colour from their representation here; but the utmost care has been exercised in drawing the masses, and the retirement of the line of cliff is very effectively managed.

No. 195. 'Evening on the Llugwy, from the Bridge, Bettws-y-Coed, North Wales,' J. P. Pettit. This is an admirable subject, which we do not remember to have before seen painted from this precise spot. It is a large picture, and has been worked out with marvellous labour.

No. 205. 'Near Capel Carig, North Wales,' J. Syer. A study of rocks, circumstanced in a country which breaks up with advantageous effect. The whole is brought together into a most agreeable whole, but looking rather like composition than nature.

No. 206. 'Beg, sir!' E. J. Cobbett. This command is addressed by a girl to her dog, which looks most anxious to fulfil in every way the command of his rustic mistress. The principal figure comes out very forcibly, being relieved by a white wall. It is rather a large picture, but distinguished by the same earnest manipulation as are the smaller pictures.

No. 212. 'Kilchurn Castle, Loch Awe—Evening mists gathering on Ben Cruachan,' P. C. Auld. An attractive subject, treated in a manner to sustain the title.

No. 223. 'A Summer's Noon,' H. J. Boddington. This picture presents some of the grandest features of our landscape scenery—water and stupendous mountains, both introduced in a manner most immediately to affect the mind. The sun is overhead, just out of the picture, and the disposition of the shadows, the warm haze of the atmosphere, and tranquillity of the scene, coincide in strong expression of the heat of a sunny mid-day.

SOUTH-EAST ROOM.

No. 267. 'A Summer's Evening on the Thames,' H. J. Boddington. The dispositions here have become perhaps too popular—that is, showing one line of the river bank running into the picture. The greenish cast of the evening atmosphere is, under certain conditions, not uncommon; but it is to be apprehended that the strength of this tint may be deepened by time.

No. 269. 'Scene from "As you Like It"—Rosalind, Celia, and Orlando,' H. A. Bowler. The production exemplifies the new principle of forcing on the eye as the primary that which is properly only the accessory of the composition. Every praise, however, must be accorded to the author of the work for the elaborate justice which he has rendered to the foliage and herbage. He desires, perhaps, to distinguish himself rather in this direction than as a figure painter.

No. 270. 'Affection,' G. Holmes. A family group, remarkable for the substance and drawing of the figures, and even more so for the positive definition of direct and reflected lights.

No. 281. 'Dumbarton on the Clyde,' W. E. Bates. A small picture, presenting the picturesque scenery of the subject under an evening aspect of much truth.

No. 320. 'Paddies on the Move,' J. Zeitter. This is the most dramatic composition that its author has of late years exhibited. It represents an emigration of Irish peasants, whose picturesque rags constitute the most valuable feature of the sketch.

No. 322. 'Ariadne in the Cave,' T. R. Powell. A study of much classic elegance, containing a recollection rather of the statuesque than an impression of living individuality.

No. 328. 'A Labrador of Valentia,' F. Y. Hurlestone. A study of a boy playing the guitar; the head charming in the sweetness of its youthful expression.

No. 329. 'Fraternal Affection,' A. J. Woolmer. A group of a brother and sister seated on the steps of a garden composition. An essay of great power of colour.

No. 332. 'A Tender Chord,' T. Roberts. The subject turns upon the endearments of a pair of youthful lovers, of whom the lady, while responding to the caress of her companion, touches a piano which is placed within reach. It is a picture containing many beauties of a high order; the relation established between the figures merits unqualified eulogy.

No. 339. 'The Novel,' H. J. Pidding. A study of a girl reading. The features are characterised by an appropriate expression. The head is the best that has of late been exhibited under this name.

No. 334. 'A Passing Shower,' H. Moore. The subject is not so much the shower as a well-painted group of cattle cooling themselves in a stream.

No. 359. 'Solitude — Evening,' J. Tennant. This is a composition infinitely sweet in sentiment.

No. 368. 'The Hay-field,' J. J. Hill. The warm breadths of the hay-field are very powerfully contrasted with some very firmly painted trees in the near centre of the view. The position of the tree—by the way, a daring expedient—at once fixes the attention.

No. 379. 'Waiting for Legal Advice,' J. Campbell, jun. To the artist who works out his subject thus earnestly all praise is due. The face of the patient client is singularly life-like.

SOUTH-WEST ROOM.

No. 391. 'A Nook in the Conservatory,' Miss L. Rimer. Flowers and their leaves rivalling nature in the vividness and delicacy of their hues.

No. 396. 'Home Again,' J. Collinson. The story is of the return of an old soldier of the Coldstream Guards to his home, where he is received by his family circle. The work contains numerous figures, and is full of appropriate material very minutely executed.

No. 418. 'Old Mill near Caernarvon,' A. Deacon. A passage of wild scenery, immediately shaded and screened by trees, and shut in by more distant rocks. The drawing and painting of the trees are very felicitous: it is altogether a production of much merit.

No. 421. 'In the Essex Marshes—Barking in the distance,' T. F. Wainwright. This is a broad daylight picture, showing a wide expanse of meadow land, with a knoll on the left, on which are placed some sheep. The bright effect of the view is extremely agreeable.

No. 429. 'Glaucus and Nydia,' A. F. Patten. These, it will be remembered, are the names of two prominent characters in "The Last Days of Pompeii." There is much elegance in the way in which the figures are brought together. Nydia, the blind girl, in a paroxysm of fear at the madness of Glaucus, clings to him as he raves. There is by the same artist, No. 483, 'The First Meeting of Precious and Victorian,' a picture also of excellent quality. If these works were of no merit, the novelty of their subject is deserving of high commendation.

No. 437. 'Lucy Ashton at the Mermaid's Well,' W. D. Kennedy. The figure is taller than the general impression conveyed by the text; it is, however, a conception of much impressive depth and force.

No. 444. 'The Dream of Love,' C. Baxter. A study of a head and bust of the size of life, equal to the very best of the artist's works.

No. 445. 'I am helping Mamma,' S. Anderson. This is a production of exquisite finish, representing a little girl busily engaged in needlework.

No. 475. 'Early Spring,' W. J. Webbe. An eccentric but most elaborate study from the roadside, with, from the grove, the addition of a pair of redbreasts.

No. 507. 'Scarborough from the Sea,' J. Danby. We look towards the cliffs from the sea, between which and the spectator is interposed an expanse of water, warmed and richly tinted by the light of the setting sun. The airy glow of this picture is most successfully felt.

Of the more remarkable of the works in the North-east Room we can do no more than give the titles, as—No. 521, 'Little Bo-peep,' J. D. H. Francis; No. 522, 'Portrait of the Countess of Fife,' J. R. Swinton; No. 532, 'Ma Belle,' W. F. Smith; 'Sunday Morning,' E. J. Cobbett; No. 550, 'Approaching Storm near Marlow-on-Thames,' H. J. Boddington; No. 551, 'Pennyarth and Dharvole Mountains, Breconshire,' J. Tennant; No. 554, 'On the Bridgewater River,' E. Niemann; No. 574, 'Peasants of Murcia, Spain,' F. Y. Hurlestone; No. 575, 'Willie,' C. Baxter; No. 595, 'Going to School,' J. F. Pasmore; No. 605, 'Rustic Group—Autumnal Evening,' W. Shayer; No. 608, 'Gravesend,' E. Niemann; No. 618, 'Fête Champêtre—time of Louis XV.,' J. Franklin. And among the water-colour drawings there are—No. 653, 'Zuleima,' Karl Hartmann; No. 662, 'Antwerp,' J. Dobbin; No. 663, 'Study from Nature, Shipbourne, Kent,' T. Cafe, jun.; No. 673, 'The First Meeting of Florizel and Perdita,' Miss Macirone; No. 681, 'Under the Beech-wood Shade,' G. Barnard; No. 687, 'Pifferari,' Karl Hartmann; No. 692, 'Near Wimbledon, Surrey,' C. Groves; No. 724, 'Fruit,' Mrs. Bartholomew; No. 725, 'Crayon Portrait of Hamilton Beckef, Esq.,' T. Senties; No. 741, 'A Portrait,' S. B. Godbold; No. 751, 'Sketch of Character,' J. Hayllar; No. 760, 'An Itinerant Shoeblack,' F. Smallfield; and others by J. Campbell, jun., F. Piercey, T. W. Bowler, E. Evans, R. W. Chapman, G. S. Keyn, G. H. Browne, C. Pearson, &c. In sculpture there was but one exhibitor, E. J. Physick. The entire number of works exhibited is 852, of which 644 are oil pictures.

THE ROYAL PICTURES.

THE AMAZON.

(PORTRAIT OF THE PRINCESS HELENA.)

F. Winterhalter, Painter. T. Vernon, Sculptor.

Size of the Picture, 7¾ in. diameter.

Beneath a well-burnished casque, and rising above the circle of a glittering shield, we see here a face almost as round as the latter object of defence, and as bright: it is a portrait of the Princess Helena Augusta Victoria, accoutred, certainly, as a youthful Amazon, but, excepting her armour, as unlike a descendant of those stern female warriors as one might expect to find even in a poet-painter's dream. What kind of fellowship could such a ruddy, joyous countenance, such laughter-loving eyes—their radiance heightened, no doubt, by the thought of her novel costume—have with creatures whose pastime was war, violence, and bloodshed? as ancient writers tell us. Those wavy, golden locks seem as if they should be set free for the summer breeze to play with, instead of being confined, as they now are, by the pressure of the steel helmet—a crest but ill-suited to the head of childhood in all its beauty, freshness, and innocence.

Yet 'twas a pretty conceit—whether of the painter, or of his royal patron, we know not—to have the young princess thus represented: pictures of children "in character," when not overdrawn, or, rather, overacted, are always agreeable, and in this the natural sweetness and intelligence of the royal lady's countenance seem to be more strikingly developed by its fanciful "setting:" it is a charming picture.

The Princess Helena is the fifth child of her Majesty: she was born May 25, 1846, and is consequently now in her eleventh year. But the portrait by Winterhalter must have been painted some time back; it represents a child four or five years of age.

We remember to have heard old men speak of Windsor Castle and George III. towards the close of the last century,—men who had seen the monarch

> "On his terrace proud,
> Walking in health and gladness;
> Begirt with his court, and in all the crowd
> Not a single look of sadness."—Horace Smith.

The glory of the scene, however, as described by those who witnessed it, was not so much the courtly throng by whom the monarch was surrounded, as the train of royal children who, in pairs, followed the King and Queen as they walked to and fro on the terrace, in the midst of their subjects, on the days when the public were admitted to join in the promenade. It was a sight well calculated to leave a strong and most pleasing impression upon the minds of a people in whom domestic happiness is a deeply-rooted feeling.

The picture presented to the generation of our fathers in the family of George III. is reappearing to us in the family of our own most gracious Sovereign, whose royal grandmother, Queen Charlotte, is said to have been "a pattern to wives and mothers;" how truly the remark applies to Queen Victoria is felt and believed by us all, though of course it can only be actually known to those who are privileged to be witnesses of the manner in which the young members of the royal family are trained and brought up under the immediate eye and careful watching of their august parents. It is at Osborne principally where the "studies" are carried on; and here, in the "home" of her Majesty and the Prince Consort, is accumulated whatever may tend to enlarge the intellect, and develop its faculties; the accomplished and well-stored mind of Prince Albert contributing in no measured degree to the work of instruction with respect to the education of the royal princes, for whose use there is an apartment fitted up with a large variety of ingenious mechanical and scientific instruments, besides the ordinary tools employed by the carpenter and bricklayer, to teach royalty the use of common things; and in this apartment many an hour is passed by those whose future destinies will in all probability involve the interests of kingdoms and nations.

The Portrait of the Princess Helena is at Osborne.

ART IN THE PROVINCES.

Manchester.—At the last annual meeting of the Manchester School of Art, the chairman, Mr. Potter, announced that the committee had been enabled, during the year, to pay off one-half of the debt of £400, for which they had become responsible. So far this is satisfactory; but, he added, that "although no similar institution stood firmer, there was one clog—the school was desperately heavily rented. Considering the Art-Treasures Exhibition, if something was not done this year to put the school upon a higher footing, the chance might almost be considered as gone for ever. During the twenty years' existence of the school they had certainly improved as to the system of teaching; but, generally, they had not taken the rise they ought to have done. This year he thought that a move should really be made to attach the school to the Royal Institution."

Norwich.—The Exhibition of Works of Art closed a short time since, and the number of visitors exceeded 4000. Although the sales effected have not been numerous or of large amount, still the committee are by no means discouraged—it has been of much service in the city in promoting a love and knowledge of Art. The East Anglian and City of Norwich Art-Union, held in connection with the exhibition, has been very successful—211 shares having been disposed of, double the number sold last year. The Norwich Photographic Society exhibited in conjunction with the Fine-Art Society, and had more than 600 photographs: some of considerable merit were exhibited. Out of about fifty contributing photographers, one-half were members of the Norwich Photographic Society. A large majority of the pictures, however, seem to have been received from strangers, since the members, with a single exception, exhibited entirely as amateurs; whereas 450 out of the entire number were for sale. Mr. Hogarth, of London, sent his Egyptian series. The Fine-Art committee made arrangements that every subscriber of 10s. 6d. to the Art-Union should receive a photograph of a certain value. This arrangement aided very much the sale of photographs. The rooms were visited by about 3900 persons. An exhibition productive of such results can scarcely fail to be followed by others, and a taste for the beautiful in nature and art will thus be created, or at least stimulated, in a population which is now supposed to be almost exclusively devoted to music as a relaxation from the cares and business of life.—The new building for the School of Art erected by the corporation of Norwich is now completed, and the School of Art was to reopen in these premises on the 28th of April, with a students' *soirée*. The number of pupils in the morning classes has much increased, and all the classes are well attended. The Yarmouth School of Art is now made a branch of the Norwich School, and is under Mr. Nursey's—the head-master—superintendence.

Dublin.—We copy the following paragraph from our contemporary, the *Builder*:—

"National Gallery of Ireland.—There seems to be a fair prospect of the establishment of this institution. The Board has directed its attention to two objects:—the erection of a suitable building on Leinster Lawn, for which a fund of £11,000 has already been provided; and the creation of a fund to purchase Works of Art to exhibit permanently in the building when finished. The plans and estimates are in the hands of the Building Committee, with a view of entering into the necessary contracts, so that the ceremonial of laying the first stone will shortly take place. The building will correspond externally with the Museums of the Royal Dublin Society, now in course of erection on the south side of the lawn, and form a corresponding wing to the main building on the opposite side. The 'Picture Fund' is also progressing."

The bronze statue of Thomas Moore will shortly be placed in its destination, opposite the entrance of the House of Lords, College Street, Dublin. It is the work of a sculptor bearing the same name as that of the poet.

Warrington.—The opening of the new premises recently erected for the School of Art in this town was signalised by a *soirée*, which the local papers report to have been well attended. "The various rooms are large, commodious, completely and excellently fitted with all the requirements of a first-class School of Art; well warmed, ventilated, and lighted, and in every way calculated to promote the great and valuable object to which they are devoted."

Reading.—A School of Art is about to be founded in this town; several meetings of the inhabitants favourable to its promotion have been held, and a committee, with a president, vice-president, and treasurer, appointed.

P. WINTERHALTER. PINXT

T. VERNON. SCULPT

THE AMAZON.

(PORTRAIT OF H. R. H. THE PRINCESS HELENA)

FROM THE PICTURE IN THE ROYAL COLLECTION

LONDON PUBLISHED FOR THE PROPRIETORS.

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TALK OF

PICTURES AND THE PAINTERS.

BY AN OLD TRAVELLER.

CHAPTER V.

Confession of Von der Hagen—Forgotten Jewels—Giovanni Bellino and Vittore Carpaccio—Santa Maria della Salute—Tintoretto's "Marriage in Cana"—Church of San Cassano—Crucifixion in the chancel—Santa Maria dell' Orto—Last Judgment—The Academy—"The Miracle of St. Mark"—Death of Abel—The Ducal Palace—Il Paradiso—Short-comings of the Master—The Critic not partial—Hands held up for Mercy—Wait awhile—Scuola di San Rocco—Adoration of the Magi—Domenico and Marietta Robusti.

USEFUL and even valuable, for many purposes, are the works of Von der Hagen; nor is it altogether in reprobation of the excellent author that the following confession is related;—nay, rather, I would have you admire, with me, the useful warning to his reader, as well as credit to himself resulting from the candour of his announcement. He has been visiting the churches of Venice—that of Il Redentore, of Santa Maria della Salute, and of San Giorgio Maggiore, among them—and he says, "There are many great and important pictures in these churches; works by Paolo Veronese, Tintoretto, and other great masters, *but I have forgotten them all.*"*

A most "lame and impotent conclusion," without doubt, and one for which the reader is so little prepared, that his first sensation, on reading it, is one of disappointment and displeasure. But a moment of consideration induces him to forgive the faithful companion, who, if then deserting his side for an instant, has, on other occasions, served him well; wherefore, accepting the frank declaration as merely intimating that he must, for that time, seek assistance elsewhere, he shakes hands again with the culprit, and restores him to that fair place in his favour, which had, for the moment, been forfeited.

Yet must you love him well before you concede so much, for do but see what it is that he has "ganz vergessen!" Omitting works of Giovanni Bellino, Vittore Carpaccio, and other truly admirable masters, whose works are all to be found among these "forgotten pictures," I will but mention some few of those by Tintoretto—his "Martyrdom of St. Stephen," namely, described in our last chapter,† "The Gathering of the Manna," and others, all in the Church of San Giorgio Maggiore, with the "Marriage in Cana," in that of Santa Maria della Salute, where is, or then was, a St. Mark, with SS. Cosimo and Damiano, by Titian, other works by the last-named master being also among "the forgotten" of our culpable friend Von der Hagen.

We, too, if not forgetting, must at least be silent respecting the greater part of these pictures; we can find place for the mention of one only—Tintoretto's "Marriage in Cana," in the sacristy of Santa Maria della Salute.

"No genuine work of Art ever was or ever can be produced, but for its own sake: if the artist do not conceive to please himself, he never will finish to please the world." So thinks Fuseli,‡ and he is right; the picture before us is one of the many that might be adduced to show what results when the artist *does* work "to please himself," and that he has done so in this instance there is abundant evidence throughout. Few pictures received the signature of Tintoretto—three, or at most four, of all his many productions, are thus distinguished—"The Crucifixion," in the Scuola di San Rocco, is one—this "Marriage in Cana" is another; it bears the name of the noble master, and well does it merit the honour; numerous as are the excellencies attributed, by common consent of every good authority, to the works of Tintoretto, in this you shall find all exemplified. That grandeur of design wherein he had reverently, and yet confidently followed where Michael Angelo alone could lead the way; that knowledge of form, "that brilliancy of imagination, that freedom of execution and beauty in his tones of colour," accorded to him even by a writer but little addicted to indiscriminate praise, and ever keeping an impartial eye on the defects no less than on the beauties of his subject,§—all are to be found in the picture before us. "It is not often that the works of this mighty master conform themselves to any of the rules acted upon by ordinary painters," remarks another authority; "but, in this instance, the popular laws have been observed, and an academy student would be delighted to see with what severity the principal light is arranged in a central mass, which is divided and made more brilliant by a vigorous piece of shadow, thrust into the midst of it, and which dies away in lesser fragments, and sparkling towards the extremities of the picture. This mass of light is as interesting by its composition as by its intensity. . . . .

"The table is set in a spacious chamber, of which the windows at the end let in the light from the horizon, and those in the side-wall the intense blue of an eastern sky. The spectator looks all along the table, at the farther end of which are seated Christ and the Madonna, the marriage guests on each side of it—on one side men, on the other women; the men are set with their backs to the light, which, passing over their heads, and glancing slightly on the table-cloth, falls in full length along the line of young Venetian women, who thus fill the whole centre of the picture with one broad sunbeam made up of fair faces and golden hair. Close to the spectator a woman has risen in amazement, and stretches across the table to show the wine in her cup to those opposite; her dark red dress intercepts and enhances the mass of gathered light." The writer has previously remarked that "there are assuredly no female heads in any of his (Tintoretto's) pictures in Venice elaborated so far as those which here form the central light." He calls attention to the fact that neither bride nor bridegroom are unmistakeably to be distinguished, but considers that "the fourth figure from the Madonna, in the line of women, who wears a white head-dress of lace and rich chains of pearls in her hair, may well be accepted for the bride." . . . . "Be this as it may, the fourth female face is the most beautiful, as far as I recollect, that occurs in the works of the painter, with the exception only of the Madonna in the 'Flight into Egypt.' It is an ideal which occurs indeed elsewhere in many of his works—a face at once dark and delicate, the Italian cast of features moulded with the softness and childishness of English beauty some half a century ago; but I have never seen the ideal so completely worked out by the master. The face may best be described as one of the softest and purest of Stothard's conceptions, executed with all the strength of Tintoret. The other women are all made inferior to this one, but there are beautiful profiles and bendings of breasts and necks along the whole line. The men are all subordinate, though there are interesting portraits among them; perhaps the only fault of the picture being that the faces are a little too conspicuous, seen like balls of light among the crowd of minor figures which fill the background of the picture. The tone of the whole is sober and majestic in the highest degree; the dresses are all broad masses of colour, and the only parts of the picture which lay claim to the expression of wealth and splendour are the head-dresses of the women. In this respect the conception differs widely from that of Veronese, and approaches more nearly to the probable truth. Still the marriage is not an unimportant one; an immense crowd, filling the background, forming superbly rich mosaic of colour against the distant sky. Taken as a whole, the picture is perhaps the most perfect example which human Art has produced of the utmost possible force and sharpness of shadow, united with richness of local colour. In all the other works of Tintoret, and much more of other colourists, either the light and shade, or the local colour, is predominant; in the one case, the picture has a tendency to look as if painted by candle-light, in the other it becomes daringly conventional, and approaches the conditions of glass-painting. This picture unites colour as rich as Titian's, with light and shade as forcible as Rembrandt's, and far more decisive."*

After reading the above, you will be glad to know that the next to follow, a Crucifixion in the Church of San Cassano, will be treated by the same hand. "It is among the finest in Europe," says the authority we quote, "and is one of three by Tintoret, all in the Church of San Cassano, a building not otherwise remarkable." After expressing his satisfaction at the care with which this picture has been preserved to us, declaring it to be "in a better state than most pictures in galleries," and remarking that the light, though not bright, permits all such parts as are seen at all to be seen well, the writer, having mentioned "the new and strange treatment of the subject," proceeds to say, "It seems to have been painted more for the artist's own delight,"—what a promise is in those words! nor is any part of their import unfulfilled,—"for the artist's own delight, than with any laboured attempt at composition: the horizon is so low that the spectator must fancy himself lying at full length on the grass, or rather among the brambles and luxuriant weeds, of which the foreground is entirely composed; among these the seamless robe of Christ has fallen at the foot of the cross, the rambling briars and wild grasses thrown here and there over its folds of rich but pale crimson. Behind them, and seen through them, the heads of a troop of Roman soldiers are raised against the sky; and above these, their spears and halberds form a thin forest against the horizontal clouds. The three crosses are put on the extreme right of the picture, and its centre is occupied by the executioners, one of whom, standing on a ladder, receives from the other at once the sponge and the tablet with the letters I. N. R. I. The Madonna and St. John are on the extreme left,—superbly painted, like all the rest, but quite subordinate. In fact, the whole mind of the painter seems to have been set upon making the principals accessory, and the accessories principal. We look first at the grass, and then at the scarlet robe, and then at the clump of spears, and then at the sky, and last of all at the cross. As a piece of colour, the picture is notable for its extreme modesty. There is not a single very full or bright tint in any part, and yet the colour is delighted in throughout; not the slightest touch of it but is delicious. It is worth notice also, and especially, because this picture being in a fresh state we are sure of our fact, that, like nearly all other great colourists, Tintoret was afraid of light green in his vegetation. He often uses dark-blue greens in his shadowed trees, but here, where the grass is in full light, it is all painted with various hues of sober brown, more especially where it crosses the crimson robe. The handling of the whole is in his noblest manner, and I consider the picture generally quite beyond all price."*

Very powerful is the temptation here to repeat what our author has remarked of the "Massacre of the Innocents," and the "Flight into Egypt," and greatly will he profit who shall turn to that passage which we mark for his guidance;† but our space would fail us: we are the slaves of "Circumstance," so well called that "unspiritual god," and must remain within the narrow limits prescribed. Of "The Last Judgment," the poor remains of which are in the Church of Santa Maria dell' Orto, our author, after alluding to the treatment of the same subject by Giotto, Orcagna, Fra Angelico, and other masters, proceeds to say:—"By Tintoret only has this unimaginable event been grappled with in its verity; not typically nor symbolically, but as they may see it who shall not sleep, but be changed. Only one traditional circumstance he has received, with Dante and Michael Angelo—the boat of the condemned; but the impetuosity of his mind bursts out even in the adoption of this image; he has not stopped at the scowling ferryman of the one, nor at the sweeping blow and demon dragging of the other, but, seized, Hylas-like, by the limbs, and tearing up the earth in his agony, the victim is dashed into his destruction; nor is it the sluggish Lethe, nor the fiery lake that bears the cursed vessel, but the oceans of the earth, and the waters of the firmament gathered into one white ghastly cataract; the river of the wrath of God, roaring down into the gulf where the world has melted with its fervent heat, choked with the ruins of nations, and the limbs of its corpses tossed out of its whirling, like water-wheels. Bat-like, out of the holes, and caverns, and shadows of the earth, the bones gather, and the clay-heaps heave, rattling and adhering into half-kneaded anatomies, that crawl, and startle, and struggle up among the

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* See "Briefe in die Heimath," Zweiter Band, s. 152.
† See "*Art-Journal*" for April.
‡ See his "Life and Works," vol. iii., Lecture xii., p. 54.
§ Phillips—See "Lectures on the History and Principles of Painting." London, 1833.

* Stones of Venice, vol. iii. p. 354, *et seq.*

* Ruskin, *ut supra*, p. 289, *et seq.*
† Modern Painters, vol. ii., part iii., sec. ii., pp. 172, 173.

putrid weeds, with the clay clinging to their clothes, and their heavy eyes, sealed by the earth darkness, yet, like his of old who went his way, unseeing, to the Siloam Pool, shaking off, one by one, the dreams of the prison-house, hardly hearing the clangour of the trumpets of the armies of God; blinded yet more, as they awake, by the white light of the new heaven, until the great vortex of the four winds bears up their bodies to the judgment-seat: the Firmament is all full of them—a very dust of human souls, that drifts, and floats, and falls into the interminable, inevitable light; the bright clouds are darkened with them as with thick snow, currents of atom-life in the arteries of heaven, now soaring up slowly, and higher and higher still, till the eye and the thought can follow no further, borne up, wingless, by their inward faith, and by the angel powers invisible, now hurled in countless drifts of horror before the breath of their condemnation." *

Now, if there be any one of our students who has not read these suggestive descriptions in the pages of the author, he will feel obliged to the present transcriber—for that it is in those words, and not in any less instructive and thought-inspiring, that our account of the lost treasure in question is given. Lost, because unhappily the picture is so cruelly injured that "unless the traveller be one accustomed to decipher the thoughts in a picture patiently, he need not hope to derive any pleasure from it." "Yet no pictures," says our author in another place, where "the Worship of the Golden Calf," is joined in his lamentation over the neglect suffered by the paintings in the Church of Sta. Maria dell' Orto, "no pictures will better reward a resolute study." And this is true, without doubt, of the one picture as of the other; but in respect to the "Golden Calf," the present writer, discouraged by a first attempt, did not make a second, and was impressed chiefly by the conviction that the dampness of the place must eventually destroy that painting utterly! There is a "Martyrdom of St. Agnes," with a "Presentation of the Virgin in the Temple," also in this church; the latter, as our author informs us, has recently suffered renovation.†

In the Academy of the Fine Arts (Accademia delle Belle Arti) is the renowned "Miracle of St. Mark," painted, as were others from the life and works of that saint, for the Scuola di San Marco, and described by Vasari as follows:—"Nella Scuola di San Marco da San Giovanni e Polo, sono quattro storie grandi, in una delle quali è San Marco, che, apparendo in aria, libera un suo divoto da molti tormenti che se gli veggiono apparecchiati con diversi ferri da tormentare, i quali rompendosi, non gli potè mai adoperare il manigoldo contra quel divoto; ed in questa è gran copia di figure, di scorti, d'armadure, casamenti, ritratti, ed altre cose simili, che rendono molto ornata quell' opera."‡

A picture representing Cain slaying his brother Abel is also among the treasures of the Venetian Academy. Painted by Tintoretto for the Church of the Servites—that building now a ruin to weep over, so beautiful are its few poor relics in their sorrowful decay—the picture once formed part of a larger work, the uppermost portion, as described by Italian writers, comprising figures of the saints Philip and Augustin. These last were painted on one of the doors closing an organ, and on the opposite fold was an Annunciation, now very probably the boast of some distant gallery; but the writer has not been able to ascertain its fate with certainty, and this is no place for the accumulation of mere conjectures; nor can we add more respecting the works of Tintoretto in the Venetian Academy, save only the recommendation that ample time be reserved for the study of these paintings by any student whose good genius may be preparing for him the high privilege of long hours therein.

By the Ducal Palace we must pass all but in silence, yet not regardless. Who that loves Venice—and this comprises all who know her thoroughly—but must feel his heart leap at the remembrance of all that he has here luxuriated in, or grieved over, as the case may be—for where have neglect and decay more to answer for than here? In this building is that "Paradise" for which what some call a sketch, but what French critics affirm to be an independent work, is to be found in the Louvre, as we have said above. A picture of vast dimensions, occupying one end of the great council-chamber, it contains "not less than 500 important figures. . . . . The whole composition is divided into concentric zones, represented one above another, like the stories of a cupola, round the figures of Christ and the Madonna, at the central and highest point; both these figures are exceedingly dignified and beautiful." * I would fain give the whole of our author's words in relation to this picture, which he furthermore designates as "on the whole, Tintoret's *chef-d'œuvre*," and "the most precious thing Venice possesses." But it appears to me that we shall find even more instruction for our particular purpose in the short sentence referring to a picture in the Sala dei Pregadi—"The Doge Loredano in Prayer to the Virgin," and I give these in preference:—

"Sickly and pale in colour, yet a grand work; to be studied, however, more for the sake of seeing *what a great man does 'to order' when he is wearied of what is required of him*, than for its own merit."

Let the painter and his patron alike ponder this; it has been said in substance, and more than once, by other writers, but the reminder will not be useless. I have beside another motive for quoting these words here. When our author—beyond all doubt the first of his day and subject, or rather the first of any day as regards his subject—when, in his wise impartiality, our author has in any case signified a fault, after dwelling delightedly on the beauties of the master in discussion, there are those who say, "A recantation!" Is, then, the above a recantation? Are the remarks that follow recantations of the praise just bestowed on Tintoretto? Certainly none who read this great and earnest writer, as he should be read, will ever be persuaded to think so. Speaking of the "Descent into Hades," in the Church of St. Cassano, Mr. Ruskin says:—"Much injured and little to be regretted, I never was more puzzled by any picture, the painting being throughout careless, and in some places utterly bad." It is true that there is a doubt expressed as to whether this picture be by Tintoretto or not, but in respect to the following no such doubt is intimated, yet is the expression of opinion equally frank and unfettered. "Saint Rocco in Glory" is called "one of the worst order of Tintorets; with apparent smoothness and finish, yet languidly painted." † Of a "Last Supper," which, like that above, is in the school of St. Rocco, we have the following:—"A most unsatisfactory picture, I think about the worst I know of Tintoret's where there is no appearance of retouching." ‡ There is more to the same effect, but these must suffice for the moment, although we might still continue, and that to our great profit.

Yet would we fain implore one added grace from the master, at whose feet it is so good to be seated; let him spare us those shrieks that rend the air in all directions, as he holds up some hapless delinquent, caught, as he will have it, *flagrante delicto*, and convicted of *lese majeste* in the realms of Art. For, admitting the baseness to be proved,—a thing not in every case easy to admit, with all one's respect for the authority of the judge,—why will he lash the culprit to the bones?—nay "syne" shake the very life out of him, nor release the victim from that ruthless grasp of his, until he cast him forth a mere shapeless mass, wherein those who have best loved and most warmly admired the form once holding honoured place, shall find no trace of all they had been wont to delight in—

> "The very mother that him bare
> She had not known her child."

The rule of Draco is not a good or wholesome rule, and within the gentle sway of the well-beloved Arts, we should deeply mourn to see it established.

It will be said, that to what he holds to be villain baseness *only* is Mr. Ruskin thus merciless—and that is true; but even when "the offence *is* rank," must the criminal be torn with beak and claws? From what appears to him to be vile, Mr. Ruskin revolts with a loathing that finds utterance in phrases making one shiver with resentment, even while fearing that they may not be wholly inappropriate. One lays down the book—one looks round for some good cudgel that shall defend the creature, flagellated so cruelly; but not always—and this must be admitted—with very signal or encouraging success, for when, having exhausted one's own resentment—perhaps caught a knock or two on one's own crown from said cudgel, in one's own unskilful hand—one looks more coolly into the subject, ten to one but justice is found to be at the base of the judgment; and even while weeping over the wounds inflicted, you can do little more than pity the victim; rarely do you see hope of a reversal to that decree under which he suffers. Mr. Ruskin has but a poor gift at doing things by halves—sure and why would he, your honour?—but if you doubt the fact, take him some pretentious picture—present it in your most pretentious fashion, and you shall see. Well, you are satisfied? Fully! Without doubt, *et pour cause*.

But all nonsense apart, and deploring what we admit to be the unsparing severity of our author, never—we repeat it—never is he consciously partial or unfair, whether in praise or blame. Even as relates to the object of his first and best regards—that Master whom all agreed with him in lamenting—the firm resolve of the writer is ever to be just, though the friend in him be self-wounded by the words he utters; thence, indeed, the chief cause given for those charges of inconsistent and contradictory statements occasionally made against him.

As respects the "self-contradictions" affirmed to exist in Mr. Ruskin's works, let him who believes he has found one, read again: let him turn—as is most needful in all works involving the discussion of numerous considerations, and as sometimes directed in the margin—to other sections of the book in hand—or to other works of the author, as the demand of the moment may require—and the cases will indeed be very few wherein all such seeming contradictions are not clearly explained, all apparently conflicting statements fully reconciled. At a word, the high attribute of justice *is* to be counted among those distinguishing this great writer; but it might be advantageously tempered with a somewhat larger exercise of mercy; and let us hope that this may at some future time be added to the rest. He is busy trouncing us now, and finds the "sins unwhipped-of"—the judges—too many for his present amount of longanimity: but let us wait awhile,—he will have driven some scores of them out of us some day, if we prove not the more hardened sinners; and when that shall have been accomplished, see if he will not "put on his white kid gloves," as say our friends across the water, to deal with all the rest.

The small remainder of our space must be given to the "Adoration of the Magi," by Tintoretto, also in the Scuola di San Rocco, and with that we must conclude the mere glance, which is all our space permits us to take of the works of this noble Venetian master.

"The most finished picture in the Scuola, except the 'Crucifixion,' and, perhaps, the most delightful of the whole. This work—the 'Adoration of the Magi'—unites every source of pleasure that a picture can possess; the highest elevation of principal subject, mixed with the lowest detail of picturesque incident; the dignity of the highest ranks of men, opposed to the simplicity of the lowest; the quietness and serenity of an incident in cottage life, contrasted with the turbulence of troops of horsemen and the spiritual power of angels.

"The placing of the two doves as principal points of light in the front of the picture, in order to remind the spectator of the poverty of the mother whose child is receiving the offerings and adoration of three monarchs, is one of Tintoret's master touches; the whole scene, indeed, is conceived in his happiest manner. Nothing can be at once more humble and more dignified than the bearing of the kings: and there is a sweet reality given to the whole incident by the Madonna's stooping forward and lifting her hand in admiration

* Modern Painters, vol. ii. pp. 174, 175.

† See "Modern Painters," vol. ii. pp. 173—175; see also "Stones of Venice," vol. iii. pp. 317, 318.

‡ See "Opere di Giorgio Vasari," Ed. Flor. 1823, vol. iv. p. 467. The version following is taken from Mrs. Foster's "Translation of Vasari's Works:"—"In the Scuola of St. Mark, near the Church of SS. Giovanni e Paolo, are four large pictures by Tintoretto; the first exhibits St. Mark appearing in the air, and delivering a man who was his votary from grievous torments, which an executioner is preparing for him, but the irons break short in his hands, and cannot be made to act against the pious votary. In this picture there is a great number of figures, and much able foreshortening, with numerous portraits from the life, buildings, armour, and other objects of various kinds, making the work one of much interest." See "Lives of the Painters, &c.," vol. v. p. 55.

* Stones of Venice, vol. iii. p. 294.

† Ibid., p. 338.

‡ Ibid., *loc. cit.*

of the vase of gold which has been set before the Christ, though she does so with such gentleness and quietness that her dignity is not in the least injured by the simplicity of the action. As if to illustrate the means by which the Wise Men were brought from the East, the whole picture is nothing but a large star, of which the Christ is the centre; all the figures, and even the timbers of the roof, radiate from the small bright figure on which the countenances of the flying angels are bent, the star itself, gleaming through the timbers above, being quite subordinate. The composition would almost be too artificial, were it not broken by the luminous distance, where the troop of horsemen are waiting for the kings. These, with the dog running at full speed, at once interrupt the symmetry of the lines, and form a point of relief from the over-concentration of all the rest of the action." *

Respecting that "Crucifixion," "excepted" in the lines above, we have these significant words:—"I must leave this picture to work its will on the spectator, for it is beyond all analysis, and above all praise." We add a short passage respecting the "Flight into Egypt," and some others, which we refused ourselves the pleasure of dwelling on above, partly because restricted by the close limits of our space, but principally in the hope of sending you, for your benefit, to the volume itself:—†

"I should exhaust the patience of the reader," says Mr. Ruskin—but then the reader will be most unworthy to approach the book—"I should exhaust the patience of the reader if I were to dwell at length on the various stupendous developments of the imagination of Tintoret in the Scuola di San Rocco alone. I would fain join awhile in that solemn pause of the journey into Egypt, where the silver boughs of the shadowy trees lace with their tremulous lines the alternate folds of fair cloud, flushed by faint crimson light, and lie across the streams of blue between those rosy islands, like the white wakes of wandering ships; or watch beside the sleep of the disciples among those massy leaves that lie so heavily on the dead of the night, beneath the descent of the angel of the agony, and toss fearfully above the motion of the torches as the troop of the betrayer emerges out of the hollows of the olives; or wait through the hour of accusing beside the judgment-seat of Pilate, where all is unseen, unfelt, except the one figure that stands with its head bowed down, pale like a pillar of moonlight, half bathed in the glory of the godhead, half wrapt in the whiteness of the shroud. Of these, and all the other thoughts of indescribable power that are now fading from the walls of those neglected chambers, I may, perhaps, endeavour at some future time to preserve some image and shadow more faithfully than by words; but I shall at present terminate our series of illustrations by reference to a work of less touching but more tremendous appeal—the 'Last Judgment,' in the Church of Santa Maria dell' Orto."‡

And of the "Massacre of the Innocents," hear only the closing words—"Their shrieks"—the shrieks of the mothers—"ring in our ears till the marble seems rending around us; but far back, at the bottom of the stairs, there is something in the shadow like a heap of clothes. It is a woman sitting quiet, quite quiet, still as any stone, she looks down steadfastly on her dead child, laid along on the floor before her, and her hand is pressed softly on her brow."

Admirable Tintoretto! many have been thy eulogists, and according to the measure of their perceptions have they given thee praise, but here hast thou found an exponent worthy of thyself.

To the son of the master, Domenico Robusti, high praise has not at any time been awarded; but it is too much to call him "a miserable painter," as is done by our great authority: his feebler light was eclipsed by the glory of that within whose sphere he moved, but contemporaries speak of him as a portrait-painter of considerable merit, and a French writer—one of the most upright of our day and of *his* country—refers to Domenico's historical works with some approval. It is true that, comparing him with his father, the French author remarks, "Il le suivait comme Ascagne suivait Enée, dans l'incendie de Troie, *non passibus æquis*,"—but who is it that does follow Tintoretto "with equal steps?" And further: "Il l'imite, sans l'atteindre, il lui ressemble, sans le remplacer." * But a painter may go far, and happily too, without "overtaking" Tintoretto; and it is not a little to say that the son "resembles" such a father. That he should "replace" him is not to be expected, nor yet desired.

The passing events of the day were those by which Domenico Robusti was chiefly occupied, portraiture excepted. Of these the reader will find examples in the Ducal Palace of Venice, where there are now two battle-pieces, both mentioned by Viardot,—the second taking of Constantinople, namely, and a naval victory, that obtained by the Venetians over the emperor, and in which Prince Otho, son of the latter, was made prisoner. In the Venetian Academy there is a "Christ crowned with Thorns," with two portraits of senators, by Domenico Robusti. In the Church of SS. Giovanni e Paolo is a picture representing the Doge Aluise Mocenigo concluding with Philip of Spain and the Pope the well-known treaty, of which one result was that "Battle of Lepanto," which all will remember to have seen depicted;—and on the good broad space in which the soul of the painter, who is no other than our Giorgio Vasari, delighted,—between the door of the Scala and that of the Sistine Chapel in the Sala Regia of the Vatican.

Of Marietta, the daughter of Tintoretto, we know much less than could be desired, but of that little, one circumstance is highly significant. The disciple of her father in his well-beloved art, she confined herself for the most part to portraiture, but in that branch she became renowned: not only were the most eminent of her father's compatriots and fellow-citizens ambitious of delineations by her hand, but she received the offer of commissions from personages of yet higher rank, and was invited to the Court of Spain, first by the Emperor Maximilian, and then by King Philip II. But no temptation could avail to separate the devoted child from her beloved father, nor could Tintoretto be prevailed on to support the applications of those who would have lured her from his side. United in their lives, in their deaths they were not long divided. Marietta died when not quite thirty years old, and her father survived her but four years: with her the best light of his life was extinguished; yet is it pleasant to remember that in his art the glorious master not unfrequently found consolation, even for that irreparable loss.

* Stones of Venice, pp. 327, 328.
† Modern Painters, vol. ii. p. 173.
‡ See p. 145.

MR. OTTLEY'S LECTURES ON ART-HISTORY.

A FEW years ago, the Manchester Exhibition of Art-Treasures would have been an impossibility, and a lecture on Classic Art, intended for a popular audience, an absolute failure. Now the Art-Exhibition is a great fact, which, in the midst of many other exciting influences, the whole people look forward to with avidity; and an Art lecture—the first, we believe, of a course—has been delivered by Mr. H. Ottley (son of the late Mr. Young Ottley, the well-known collector and author), and promises to become popular. Mr. Ottley inaugurated his lecture with the title of "An Hour with the Old Masters," at the Mary-le-bone Literary and Scientific Institution, on Wednesday evening, the 4th of March, and he has since repeated it at the same institution, and at the Myddleton Hall, Islington, to an increasing audience; and he is now, we believe, on his way to repeat it in Manchester, and other large towns in the manufacturing districts. We will glance at a few of the heads of this interesting discourse.

The lecturer, after a brief reference to the achievements in Art under the Assyrians, Egyptians, and Greece, and the conquest of Greece, which led to the dispersion of Art throughout the Roman empire, came at once to the history of the revival, which commenced in the early part of the thirteenth century, tracing the progress of improvement, and the discovery of resources and appliances, under the hands successively of Cimabue, Giotto, Ghiberti, Massaccio, Fra Bartolomeo, to the glorious days of Leonardo da Vinci, Michael Angelo, Raphael, Correggio, Giorgione, Titian—a mighty galaxy, who crowned and closed the swelling theme of high poetic Art in the early part of the sixteenth century.

* See Viardot—"Musées d'Italie," p. 330. Paris, 1842.

We were thus carried over the real Pre-Raphaelite period, which gave occasion for some remarks from the lecturer upon a pseudo similar movement now going on amongst us. Without wishing to disparage living Art, he invited the judicious observer to compare the works of the old masters of the thirteenth, fourteenth, and fifteenth centuries with those of the Pre-Raphaelite school of the present day, having regard to their essential characteristics and obvious tendencies, and to judge for themselves how far the two movements were parallel, and likely to lead to a similar result. A recent writer on Art-History had remarked, as a distinctive characteristic of the Florentine and Roman schools of this early period, that they arranged their groups of figures so as to make complete compositions, without the intervention of drapery, and afterwards clothed them without interfering with the first arrangement; whilst, in later times, the drapery became an essential part of the composition, commanding attention by the opportunities it afforded for the display of splendour, colour, and chiaro-oscuro. The same fatal mistake still prevailed, and we have frequent occasion to admire very elaborate fancy costumes, resting entirely upon their own independent pretensions, without a hint of fleshly influences to sustain them. Another striking feature in the artists of that period was their entire freedom from affectation and conceit; they learned and laboured truly to do justice to the subject in hand by the best means at their disposal, without indulging their own fancies, or attempting to show off their own cleverness, merely for purposes of display. The lecturer showed how these old Pre-Raphaelites had been, indeed, the precursors of Michael Angelo and Raphael himself—there being scarcely a point of excellence seen in them but in its nature, not certainly in degree, had been already foreshadowed in the works of one or other of these earnest labourers. He described, in pointed and happy terms, the distinguishing features of Michael Angelo, Raffaelle, Correggio, Titian, Giorgione, and other principal masters; and then, after a glance at the rapid decline which followed them, spoke of the Bolognese school under the Caracci, which, with all its errors of fanciful theory, did much for Art, if in this alone, that it combined beauty of colour and chiaro-oscuro with excellence in design and composition.

But this executive excellence was no sufficient substitute for earnest purpose and grand inspiring sentiment, which had marked the earlier Art, and now every day gave way more and more. Art had hitherto been wholly employed in the cause of religion; now this grand unity of theme began to fail, and give place to mythological and fanciful subjects, and at length to portrait and landscape; whilst religious subjects themselves were treated in a fanciful manner, in which the artist often indulged his own conceits at the expense of the solemn interests of his theme. Then came a long, dull, dubious interval of misrule and humiliation. Art, in search of patronage and pay, was fain to minister to every vain taste, every weak and foolish taste, every depraved taste, until the very name of Taste became a by-word of reproach with men of sense and station.

The general tendency of the lecturer's remarks was to show that the Fine Arts, to be great and productive, must be free, and accepted by the people as a national requirement;—how that, whilst under the imperial patronage of the Cæsars they languished hopelessly; it was in the free republics of Venice, Pisa, Florence, and amongst the commercial communities on the Rhine and in Flanders, they revived in all the grandeur of creative power. Nor did the illustration of the pleasing fact end here. In our own country, Art, which in the midst of state intrigue and turmoil had languished to the extreme of dejection when dependent solely upon the chances of courtly patronage, now, in times of peace and commercial prosperity, found in the cotton lords of Manchester, the woollen lords of Leeds, and the merchant-princes of London and Liverpool, munificent and discriminating patrons. In America, also, Art was making energetic and noteworthy efforts from the spontaneous action of free intelligence. He insisted, therefore, that the dogmas of Art were not to be considered an exclusive mystery; that artist and public should both understand a common language; and that Art-Education, widely diffused, would be the best promoter of Art, as of the civilisation of communities.

The lecture, which lasted upwards of an hour and a half, was illustrated by a large number of copies and fine engravings after the principal masters; together with a very fine photograph, fully five feet wide, after "The Last Supper" of Leonardo da Vinci, which, arrived from Milan, was lent for the occasion by Messrs. Colnaghi. On the second night were, in addition, several original gems by Raffaelle, Gentile de Fabriano, Gozzoli, and other rare masters, the property of Mr. Farrer, &c.

ART IN CONTINENTAL STATES.

The pressure of domestic subjects has excluded of late from our pages much of the intelligence we have usually given relative to Foreign Art. The interest and importance of the incidents daily occurring in relation with the most eminent of our contemporary schools, require at our hands a retrospective summary, especially of those matters which are more than mere passing subjects of Art-gossip.

Paris.—There is in active preparation at the Gobelins works a series of portraits of the famous artists and architects of the Renaissance, intended to be placed in the Salon d'Apollon, in the Louvre. —Ingres, the well-known French painter, although eighty years of age, has executed a work entitled "The Naïads," which is the admiration of all who have seen it; it is even preferred, by a large circle of critics, to his famous Odalisque, painted many years since. It has been purchased by Count Duchatel for 23,000 francs.

Berlin.—The photographers of Berlin are experimenting according to the process discovered by Beauregard, of procuring at once in the camera portraits with all the natural colour of life; the process is described in the *Polytechnic Journal*.—The King of Prussia has commissioned V. Klœber to paint the mythological subject, "Perseus and Andromeda." The work is in progress, and promises to equal the best productions of this painter, who has achieved a celebrity in this class of subject. His "Cupid and Psyche" is now in the hands of Seidel, to be engraved as a plate for the Art-Union of 1859. —The landscape-painter Eduard Pape has won for himself honour and distinction by his picture of the "Bernese Alps." This artist feels deeply the grandeur of Alpine nature, and invests it with a charm peculiar to the magnificent features of such scenes.—Hildebrandt's last picture, "Evening," which is enriched by the warm glow of his powerful colour, has been purchased by the Russian Count Tischkiewitsch, for 250 Friederichs d'or. The same nobleman, with a view to the formation of a gallery of modern Art, has effected many other purchases, and is now in Paris in search of eligible works. —Two landscapes of surpassing merit are in progress by Max Schmidt, the subject of the larger represents a harvest in the Campagna of Rome, with extremely picturesque figures of Appenine neatherds, who with their oxen are come to assist in the harvest—in the distance are seen the broken arches of an aqueduct. The subject of the smaller is a passage of simple landscape material from Dessau.—Schrader, the historical painter, is engaged upon a religious picture—in this there is nothing anomalous; but as another instance of the versatility of talent, in which there is some anomaly, Karl Steffeck, the horse-painter, is engaged on an altar-piece for the Protestant church in Karlsbad, the subject of which is the "Ascent of the Saviour to Heaven."

Brussels.—The King of Holland has named Schelfhout, the landscape-painter, a commander of the Order of the Crown of Oak. This aged artist—the Nestor of the living school of the landscape-painters of the Netherlands—received from his brother artists on the occasion of his last birthday, a congratulatory address written upon vellum.

Munich.—The Rubens Festival, recently held in Munich, was distinguished by some novel features in its preparation. When the committee met to consider the different propositions for carrying out the entertainment, the sketches of Lembke were unanimously adopted. The various departments were thus determined: the background—a View of Antwerp—was executed by the architectural painter, Schwendy, from Berlin; to Kirchner, also a painter of architecture, were assigned the trees and foliage. Another portion was executed by the genre-painter Seitz, and the decorations fell to Lembke, consisting of angels, garlands, &c., &c.; and thus the whole was accomplished by divided labour. The costumes for the men were designed by Petzl and Martin, and those for the ladies by Bamberg.—The sculptors Brugger and Widemann, to whom has been confided at Munich the execution of a monument in honour of King Ludwig, have so far advanced their work that it was inspected by the king before his departure for Rome.—The Academy of Munich was established in the year 1808, therefore, next year there will be held in that city a jubilee in celebration of the fiftieth year of its existence, on which occasion will be got up a general exhibition of all the works which have been effected under the auspices of this Academy, wherein every branch of Art will be represented.

Dresden.—On the occasion of the finishing of Rietschel's great work, the Goethe and Schiller monument, a festival was held here in honour of the sculptor. The room in which the guests and contributors were entertained, was, by means of floral decoration, turned into the semblance of a garden. After the health of the King had been drunk, the artist Lichtenberger rose and announced in verse the object of the assembly. At the conclusion of his address a transparency was instantaneously exposed, representing the Schiller and Goethe monument, and between the figures was placed the bust of Rietschel, in such wise that the wreath which they held was suspended over the head of the sculptor—a very elegant compliment, that was at once acknowledged by those present, who rivalled each other in their congratulations of the sculptor. The health of Rietschel was proposed by Julius Hübner in a copy of verses, in which he animadverted severely on the taste and feeling of those who devoted themselves more to the study of costumes and draperies than expression.—Overbeck is now in Rome, and the Pope has visited his studio to inspect his new work, "The Saviour communicating to future Evangelists the Secrets of the Trinity."

Ulm.—An ancient mural painting has lately been discovered at Ulm, which has apparently been executed in water-colour on the dry wall. It has not suffered materially, the colours having changed but little; the work, therefore, may be regarded as a favourable example of its period. The subject is the interment of a saint, and the composition consists of four figures. The body lies upon a white cloth, and three angels are about to raise it, as if with the intention of bearing it for interment to a tomb high in a neighbouring mountain-side. The saint—a woman —wears a red robe, and on the head a golden crown, and over and partly behind this appears a nimbus with a broad gold border, the inner breadth of which is filled up with red of the same colour as the drapery. The angels have a white drapery falling in ample folds to the feet, and pointed wings widely extended. The angel on the other side of the body, already rising on the wing, supports the head with the right hand, and with the left points upwards to the tomb prepared as it were, in a cloud. The second angel that holds the sheet at the feet of the body is standing, and the third is still kneeling. The style of Art is distinctly that of the end of the fifteenth century, having been whitened over at the time of the Reformation. There is below the picture a legend, but it is so defaced as to be entirely illegible. From another source, and after extended research, the picture is discovered to represent the death of St. Katherine of Alexandria. This discovery is of some importance to the history of Suabian Art.—At Cologne the contributions for the last year to the fund for the restoration of the cathedral amounted to 42,000 thalers, an increase upon the receipts of the preceding year of 11,230 thalers, and approaching the sum collected in 1845—the largest amount which has yet been received.

Darmstadt.—The erection of the Luther column at Darmstadt, the town in which the great German reformer appeared before Charles V. and the council of the empire, progresses slowly, but surely. Important contributions continue to be received, so that it is hoped that a memorial so purely national will soon be brought to a happy conclusion.

Dantzic.—The Dantzic society for the preservation of antiquities have lately worthily exerted themselves in the restoration of many interesting and valuable relics. The well-known picture restorer, Stübbe, of Berlin, has been summoned to Dantzic, in order to restore and examine a work attributed to Hans Memling; and Xeller, the restorer to the Museum, has been invited to assist. Of this opportunity advantage will be taken for the restoration of the altar-piece in the Church of St. Mary, which will be effected at the expense of the physicians of Dantzic.

Hanover.—Frederick Kaulbach, who has been some time occupied in painting portraits of the royal family of Hanover, has received from the King the appointment of portrait-painter to the court.

Saxe-Weimar.—It is stated that the Grand-duke of Saxe-Weimar has it in contemplation to assemble within the walls of a new Museum the various artistic collections which at present have a separate existence throughout his capital; and that the building of this Museum will be commenced as soon as the restoration of the Wartburg, on which he is at present engaged, shall have been completed. —At Weimar another monument, in honour of the greatest *litterateurs* of Germany, is in progress—that commemorative of Goethe, Schiller, and Wieland. The sum of 7500 thalers has been collected for this work, and the King of Bavaria has presented the metal; but there is yet a deficit of 600 thalers, the estimated cost of the casting and pedestal. It is proposed to inaugurate the monument on the 3rd of September, in the current year.

BOADICEA.

FROM THE GROUP BY J. THOMAS.

The early history of England, like that of all other countries of ancient date, is so shrouded in obscurity that we are only able to take hold of a fragment here and there as something real and tangible. We are indebted to the Roman historian Tacitus for the little that is told of Boadicea, the widowed wife of Prasutagus, king of the Iceni, or those early Britons who inhabited the counties of Norfolk and Suffolk. While Suetonius, the Roman commander in Britain, was absent in the Isle of Anglesea on a military expedition, Catus, the collector of the revenues, was guilty of great excesses among the natives of the eastern part of Britain: his cruelty in causing Boadicea to be scourged, and her two daughters to suffer the grossest indignities, roused the indignation of her subjects and of their neighbours, the Trinobantes, the inhabitants of Middlesex and Essex. They flew to arms, attacked the Romans and their allies within their territories, of whom 70,000 were slain, and compelled Catus to flee into Gaul. Suetonius, on hearing of the revolt, hastened back with his army, and, posting his troops in a narrow pass, where the hosts of undisciplined savages were unable to avail themselves of their numerical superiority, completely defeated them, and their gallant leader, Boadicea, who, in a chariot with her two daughters, went from tribe to tribe exhorting them to fight bravely and revenge her wrongs and their own. This occurred A.D. 61.

"There is a sound of armies on the sea;
Northward the eagle's mighty wings are spread;
O'er conquered Gaul he wildly rushes free—
Gloats o'er the dying, and devours the dead.
Victorious legions, by the Cæsar led,
Cleave the rough wave to Britain's hostile shore:
With bloody strife the furrowed sands are red,
The white cliffs echo back the battle's roar.
Rouse, Boadicea, arm!—the foe is at thy door.

She comes—her chariot glistens from afar;
Half-maddened coursers drag its ponderous wheels:
Revenge and fury guide the whirling car,
Upon whose track the famished wolf-dog steals."

* * * *

Rapin, the French historian, who wrote the earliest complete history of England down to the death of Charles I., says that Boadicea closed her address to her countrymen on the occasion referred to with the following words: "It is much better to fall honourably in defence of liberty, than be again exposed to the outrages of the Romans."

This is the subject, and the point of time in the narrative which Mr. Thomas has chosen for illustration, and it is one well adapted to the requirements of sculpture, where vigorous action and energetic expression are intended to be made the chief characteristics of the work; but there are others that can scarcely be deemed subordinate to them—a deeply-seated sense of wrongs inflicted, and the desire to avenge them. The introduction of the three figures has also afforded the sculptor scope for pourtraying as many varieties of female beauty—the perfect form and mature features of the mother, in contrast with the slight figures and expanding loveliness of her daughters. Mr. Thomas has assumed, as he had a right to do in the absence of contrary evidence, that the queen of the Iceni and her daughters were cast in nature's fairest mould, though Cæsar says the men painted their bodies blue, to terrify their enemies.

The principal figure in the group is, of course, Boadicea, standing with her arm uplifted towards heaven, as if in the act of invoking its vengeance on the oppressors; the left hand grasps nervously a portion of her robe: the countenance and attitude are expressive of powerfully excited feelings; the Roman shield and sword she has trampled under her feet. In the young female to her right we seem to perceive one who echoes the mother's prayer; in the other, her younger sister, one who has resigned herself to whatever fate may befall her. The composition as a whole, no less than in its several parts, is poetical and beautiful.

Mr. Thomas, it may not be known to many of our readers, is the artist who has so successfully carried out the various ornamental sculptures that adorn the exterior of the new Houses of Parliament. His "Boadicea" is the property of Sir M. Peto, who, having seen the model, commissioned the sculptor to execute it in marble.

BOADICEA.

ENGRAVED BY R.A.ARTLETT. FROM THE GROUP BY J.THOMAS.

LONDON. PUBLISHED FOR THE PROPRIETORS.

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THE BOOK OF THE THAMES,

FROM ITS RISE TO ITS FALL.

BY MR. AND MRS. S. C. HALL.

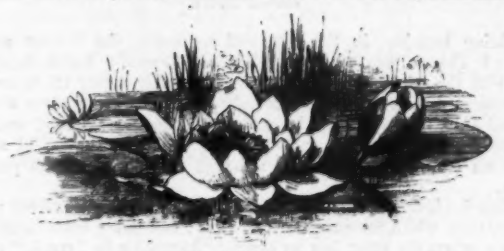
PART V.

ALTHOUGH, no doubt, much was gained to religion and liberty by the suppression of monasteries, and we may rejoice that we no longer hear in our "schools"

"The harsh jargon of contentious monks,"

something was surely lost of intellectual supremacy. Osney shared the fate of so many wealthy establishments which the cupidity, and not the piety, of Henry VIII. caused him to suppress. Although the friaries and the lesser monasteries were destroyed by law, the more powerful establishments were ruined by "surrender." By threats, cajolery, or bribery, the abbacies came into the king's hands, or under his control. Untractable abbots were summarily disposed of by easily-sustained charges of high-treason, and the monks were "sent adrift to dig, or beg, or starve." Osney revived somewhat in the days of Queen Mary, masses were again chanted within its walls; but during the Commonwealth its ruin was completed, and of its remains there is now nothing but the site, which the Thames waters as freely and abundantly as it did three centuries ago.

In the still recesses of the river we found that queen of water-nymphs, the White Water-Lily (*Nymphæa alba*) in the greatest luxuriance, both in number and in the extraordinary size of the flowers and leaves; on dragging some of these into the boat we found that the stems were from eight to ten feet in length, and the leaves were of immense breadth; the flowers also were unusually developed, and some specimens were suffused with a blush of roseate tint that contrasted delightfully with the rich green of the calyx and leaves. It



THE WATER-LILY.

is in our aquatic flora, certainly, that we can vie with the richness of tropical regions; and we should wish to see our ornamental waters better stocked with these native beauties than, with few exceptions, is the case. What more lovely decoration could a small piece of water receive than a group of water-lilies, white and yellow, the elegant Frog-bit, and the princely Flowering-rush, with its crown of purple and white blossoms, with a number of other charming plants either growing in the water or fringing its edge?

On the current which runs to the left are the few indications which still exist to point out the locality of another abbey—that of Rewley. REWLEY ABBEY, "sometime seated within pleasant groves, and environed within clear streams," with its twenty-one elm-trees, and a tree by itself, to represent the abbot and

GATE OF REWLEY ABBEY.

the number of its monks, was situated on this branch of the river; its former splendour is, however, indicated only by a doorway, and a wall which now incloses part of the North Western Railway.

The left stream is the course that is most picturesque; but there is no exit, as the current is arrested to turn the mill which still works there, where, by itself and its predecessors, it has worked since the castle first reared its strong and stately towers and battlements by the river's side; indeed, there is evidence that the miller had precedence of the chatelain. We pass under a new railway bridge, close to the entrance to the Oxford and Coventry Canal; and, at the entrance to the city on this side, as we near one of the most ancient of its bridges—Hithe or Hythe Bridge—we observe a small cluster of rude and primitive houses, the small dwellings of a race of fishermen, who have followed that calling from father to son in unbroken succession for several hundred years.

It was in this neighbourhood we heard an anecdote, to listen to which we ask the reader a brief delay "*en route*."

Years many and long must pass before "cemeteries," with their cold marble monuments, and hard-hearted catacombs, their vaults, and gravelled walks, and slender trees—rational, and well-ordered, and necessary as they are—can become a natural feature in our English landscape; the village church-yard was and is a sanctuary—however neglected, however overcrowded, it is sanctified to us by that strong English bond, "old association:" it has formed for centuries the link between the living and the dead—the present and the past. The church has been deprived, by modern innovation, of a most imposing and attractive ceremony, which the law of man has changed from a religious compact to a civil contract—thus breaking with a rude and coarse hand a tie that was hitherto so sacred; but the old English church-yard is still with us, and still bears the hallowed fruitage of abundant memories: it is one of the evidences of the

"Immortality that stirs within us,"

this craving to perpetuate the remembrance of what was dearly loved in life. The sentiment is as strong in the lowly, when they mark a resting-place by a simple head-stone, as in the rich when they erect the costly cenotaph. This

"Keeping the memory green in our souls,"

is one of the dearest of all hopes and all duties, and the humblest natures cling to it as closely as do the highest.

Within sight of our noble river, some ten years ago, a man named Jabez Lloyd, was considered as treading the path to independence; he was growing from a village carpenter into a boat-builder. He was a courteous, frank, and kindly fellow, becoming famous for launching those canoes in which "Oxford men" skim the surface of the Thames. Jabez was married to a meek, dove-eyed little woman—one of those who continue to work on silently through the world, attracting very little attention while they are with us, but if laid up by illness, or called home by death, leave a blank which, because we find it impossible to fill up, we know how well it must have been filled. In this instance, however, it was not the meek little creature—never happy but in the sunshine of her husband's presence—who was taken, but the strong-handed Jabez; he was trying one of those painted skimmers of the Thames, and had just got free of the reeds and weeds and rushes that weave a leafy barrier at a particular bend of the river, when, leaning incautiously a little on one side to extricate his oar from the tough fibres of some water-plants, he went over, right into a bed of lilies, and was drowned before he could be extricated from the meshes of the golden-chalieed flowers and their broad leaves. Jabez left absolutely nothing, or "less than nothing," to his widow. After the sale of spars, and paint, and fishing-tackle, and household goods, there was barely enough to pay the funeral expenses, and to purchase unpretending mourning. And in the overwhelming and miserable loneliness of her first widowhood, the little creature was forced to think of what she should, or could, do, to keep from out the workhouse. She was quite uneducated; he married her when she was but sixteen, just learning to be a dressmaker. What could she do? She could sew, and attend to a cottage home; she could be a farm servant—that little delicate pet of a woman, whom the great boatman cherished and watched over, and tended as if she was his one darling child—poor Mrs. Lloyd a farm servant! She tried it. She hired herself out at three shillings a week at the farm,—you can see the ricks and trees of that large farmhouse from where we stood,—and the farmer's wife—a great glory of a woman, as far as size and good-nature goes—trained her voice to speak gently, and abandoned altogether the tone of an ill-used woman she was wont to assume when addressing her domestics, saying, "Thank you" to Mrs. Lloyd for every service, meek and useless as she thought it, which the poor little woman rendered. She washed and ironed, and took most loving care of the poultry; chickens grew rapidly under her superintendence, and young turkeys "cut" their red heads—as children do their teeth sometimes—with very little difficulty. She worked too at her needle. She did all she could; but she was so neat and exact, so fond of doing everything she knew how to do in the best manner, that the farmer's wife considered her "slow." She preferred her "helps" to be quick and slatternly; she could not bear them to be slow. The little widow felt this, but what could she do more than she did? and despite the sympathy of the farmer's wife, her quick temper overcame her humanity, and she gave the widow warning. Just at this time the curate of the village wanted a housekeeper, and with a belief in her being quite unfit for such a post, Mrs. Lloyd still felt it a duty to "try;" and so, with a trembling hand, she raised the garden latch, and presented herself as a candidate. The curate, besides being the earnest, hard-working minister so suited to a country parish, was just the person to inspire poets with a subject, and young ladies with the enthusiasm which leads to the manufacture and presentation of pen-wipers, slippers, and footstools; he was pale and thin, with a clear soft voice, and such truthful eyes! Well, he told Mrs. Lloyd that he was too poor, he feared, to offer her sufficient remuneration: he could not afford to pay a good servant. And Mrs. Lloyd assured him she was *not* a good servant, and if he would try her, very moderate wages would be more than she deserved: indeed, she feared she was hardly worth wages, but she had something to do before she died, and she could not be happy until it was done. Accordingly that evening she brought

a bundle, and the clerk carried her box. She was installed in the smallest of all kitchens, and had even a smaller bedroom; but there was room on the white wall for a portrait of her husband, which some Oxford youth had painted, and though a dreadful daub, it was a likeness. Before *that* she knelt, and before *that* she prayed; and at the end of the week the curate thought—such was the peace, and comfort, and quiet, and neatness of his cottage—that he must be entertaining an angel unawares. The curate had £80 a year, and the rector, who had £800, cautioned him, when he first came, in a fatherly sort of way, not to be extravagant. The advice was very good, and the young man profited by it, for he kept out of debt, and often sent his sister, who was a governess, small sums in postage stamps. All he could pay the little widow was about two and sixpence a week, and she had to find her tea and sugar and "beer" out of that. Do not pity her! She was bright and cheerful; she could do very well without sugar, and as her master could not afford "beer," surely she was better without it. She was her own mistress—never found fault with; her black dresses (she had two) wore to a miracle, but she was forced to buy another, because she must look respectable: that took away the savings of more than six months. But she went on saving, adding halfpence to halfpence, denying herself everything almost which the humblest servant considers she wants; sitting up at night when the moon was at full (for she would not waste her master's candle), making her caps "do," and ironing out her cap-strings—darning, turning, trimming, all to save perhaps twopence; but she had a purpose to work out. She rarely opened the garden gate except to go to church or to do the small marketings. On Sunday evenings she indulged in the luxury of tears over her husband's grave; and returning from market, she always paused at the stone-cutter's yard, eyeing the tomb-stones. Once she entered timidly—she was timid in all things—and inquired the various prices; and the stone-cutter, when he saw her threadbare but neat dress, and observed the fluttering of the washed-out crape curtains on her bonnet, and noted how limp and poor she looked, wondered why she troubled him: but he was a kind man, and did not say so. Time wore on: the curate had an ever-accumulating stock of pen-wipers, slippers, and foot-stools; sometimes went out to dinner, but more frequently to tea; and still more frequently visited the poor and the schools, and lectured, or staid at home; or, as a great luxury at Midsummer, when there was not much sickness in the parish, and it was holiday time in the school, took his rod to wander beside the queenly river he loved so well. The rod was simply an excuse for loitering, though he did sometimes bring home some little fish that would have formed good subjects for the microscope. Time wore on, and some people wondered that the curate permitted his little servant to wear such threadbare black; but others—the majority—only saw the widow's meek thankful face, and her soft hopeful eyes, and marvelled, with more reason, how neat and pleasant she made all things in her master's house. How different are the meanings different people draw from the same readings!

Time again passed on, and it was now three years since the strong boat-builder had found his death in the Thames, when the "widow" again entered the stone-cutter's yard; she placed a slip of paper in his hand, and he read:—

SACRED TO THE MEMORY OF

JABEZ LLOYD,

AGED TWENTY-EIGHT, BOAT-BUILDER,

WHO WAS DROWNED IN THE SUNSHINE OF THE 24TH OF JUNE, 18——,

AMONG THE WATER-LILIES OF THE THAMES.

HE WAS BELOVED BY GOD AND MAN.

She pointed to a tombstone, the one upon which her heart had long been fixed.

"But who will pay for this?" inquired the stone-cutter.

The little widow put the money into his hand. The man looked at her with astonishment, and involuntarily lifted his hat while he spoke.

"It is a very humble stone," she said, "and no one can think I have taken a liberty in putting it up. I have worked and saved for it day and night. I shall be able to see it every Sunday. You will put it up at once, sir?"

"God bless the woman!" exclaimed the stone-cutter; "I would have done it long ago if I had given it a thought. I loved Jabez; and as to your money, I'll not touch it. You shall see the stone in its place next Sunday."

Such a warm colour as came to the widow's cheeks—such brightness as flashed from the widow's eyes! and how she trembled beneath her threadbare drapery!

"You *must* take the money," she said firmly; "it *must* be my doing. Take the money, sir, or else I must go elsewhere; only thank you for your offer—you meant it in kindness."

The following Sunday it *was* in its place, and the stone-cutter told the story over and over again, interrupted occasionally by a guttural sort of sound in his throat. The only one who did not appreciate this woman's offering was the churchwarden, who stoutly contended that the poor had no business with such fine feelings, and grew very red, and looked very indignantly at the tomb-stone. Nevertheless it excited a good deal of interest; after evening service, even the little children retired from the corner of the church-yard in which it is placed, knowing who had a right to kneel there in solitude and silence.

Of Oxford Castle there remains only a solitary tower; but the mound, planted with evergreens, still rises at its northern side. As will be seen in our engraving (for the sketch we are indebted to Mr. Harvey, of Oxford), the old mill and its dependent dwellings are in harmony with the old walls with which they have been so long associated. The castle was begun by Robert Doyly in 1071, and finished in 1073, "to keep in order the neighbouring parts, especially the city of Oxford, which gave great affronts and proved troublesome to King William." It was famous from that time to the civil wars, when it had lost much of its strength and value, afterwards it gradually became a ruin, which ranks among the most interesting relics of the venerable city.

"Time's gradual touch
Has mouldered into beauty many a tower,
Which, when it frown'd with all its battlements,
Was only terrible."

The old castle could tell many strange stories from its palmy days, immediately following the Conquest, to the commencement of the present century, when this tower was the jail of the county. Perhaps the most remarkable of its incidents is that which relates to the Empress Maud, who, being besieged there by the army of King Stephen, contrived to escape thence into Abingdon. The river was frozen over, and, accompanied by three trusty knights, all clad in ghostly white, she issued from its postern gate at dead midnight, and, crossing the ice, passed the sentinels of the enemy unobserved.

OXFORD CASTLE.

We bring together, in the appended engraving, the ROACH and DACE, for as all Thames anglers know, they are generally found together, and caught with the same bait—the gentle. These fish supply the principal sport of the angler during the summer months—the dace being more abundant in June and July, and the roach in autumn; biting most freely, and being in best condition, in September and October. It is only the skilful angler who can fill his basket with these fish, although they abound in all parts of the Thames.

The Roach (*Leuciscus rutilus*) is found in nearly all English rivers, preferring, however, those which are comparatively slow; and living freely in lakes, ponds, and pools, where the water has no egress. According to Yarrell, "the colour of the upper part of the head and back is dusky green, with blue reflections, becoming lighter on the sides, and passing into silvery white on the belly; the irides yellow, cheeks and gill-covers silvery white; dorsal and caudal fins pale brown tinged with red; pectoral fins orange red; ventral and anal fins bright red; the scales are rather large, marked with consecutive and radiating lines." The roach is a handsome fish, and is known at once by his bright red colour, and especially by the marked redness of the eye. It is frequently caught

THE ROACH AND DACE.

of about six or eight inches in length, and weighing between half-a-pound and a pound. It is not uncommon to catch four or five dozen of that size as the result of a day's sport; particularly in the neighbourhood of Marlow, where perhaps the largest roach are found in greatest abundance—especially during the autumn months, and when the water has been somewhat "coloured" by rain. It is rare to find a roach in the Thames weighing more than two pounds. Mr. Jesse speaks of one that weighed three pounds; we have ourselves caught one, but only one, that weighed a pound and three quarters.

The Dace (*Leuciscus vulgaris*) is like the roach, gregarious—roaming and feeding in shoals; it is found in all parts of the Thames; it bears a resemblance to the roach, except that its body is more taper and graceful, the scales are much smaller, and its hue is silvery without any admixture of red. It prefers the more rapid to the quieter current; and, although, as we have stated, these fish are usually found together, the angler knows by experience where the one will be found more abundantly than the other. The dace seldom measures

more than six inches in length, and rarely weighs more than half-a-pound; but it is by no means uncommon for a skilful angler to kill twenty dozen of them in the course of a day. The dace is frequently caught with the fly, for it will rise freely.

The usual mode of angling for roach and dace is, however, by "bottom-fishing," in a depth of water about six feet: the angler moors his punt in some well-known "pitch," where the fish are known to congregate; it must be free from weed, and the current neither too rapid nor too slow. He fishes with a very small hook, baited with a single gentle, or it may be two gentles; his bait should lie as near the ground as it can be without actually touching it; his bottom line is of horse-hair, or, at all events, the lower portion of his line—not plaited, but single; and he soon finds that, if his strike is sharp and sudden, he loses both hook and fish; good hair, however, will last a whole day, if properly used, and be of sufficient strength to land a heavier fish than any roach or dace in the Thames. Many anglers prefer to fish with fine gut; but no matter how fine it may be, it is never so efficacious as the single hair: the gut will aways "magnify" in water, and usually raises bubbles, so small as to be imperceptible to the human eye, but which the fish see well enough to have warning of danger; the hair has not these disadvantages: in using either, care is taken that the colour is of a pale tint—as near as may be to the colour of the water. It is obvious that the angler who fishes with hair must be more skilful and experienced than he who trusts to gut; but we answer for it, that he who uses the one will be twice as successful as he who depends on the other. "When you fish for roach or dace," as honest Isaak says, "you must have a small hook, a quick eye, and a nimble hand." And let the fly-fisher say what he will—and he does say a deal to lower the craft of the bottom-fisher—the skill required to secure sport is at least equal to that which is demanded by him who throws the mimic insect under a bough across a river fifty feet wide. The ire of the fly-fisher, however, is chiefly induced by a common practice of the bait-fisher, who, in order to draw the fish to his vicinage, is continually throwing in ground-bait—*i. e.* balls composed of bread and bran mixed up with clay, which, dissolving and separating, attract the fish to the source from whence food has proceeded. It must be confessed that this practice does look unseemly, and goes far to justify the sneers which the more ambitious anglers of the Scotch and Irish lakes so frequently aim at the simple joys of those who are content with such pleasures as are supplied by the venerable river which gladdens and glorifies the great capital of the world.*

Leaving to the left the rugged island, once the site of Osney, and now covered with houses of a low grade, with rough gardens, inclosed by dilapidated walls or broken palisades, and to the right the fertile meadows around which winds the ancient bed of the river, we arrive at Folly Bridge,† but must previously pass through a lock, the river here having a fall of about three feet. At the extremity of the little island we have described, was the famous tower with which for centuries was associated the once dreaded, but now venerated, name of Friar Bacon.

"Friar Bacon's Study," which formerly stood on this bridge, "near the end next the city," was taken down in the year 1779; and the prophecy thus

FRIAR BACON'S STUDY.

failed, that "when a man more learned than he passed under it the tower would fall"—hence the old warning, when a youth was sent to the University, "Beware of walking near the Friar's Tower!" It is certain that to this tower Roger Bacon, a Franciscan friar (who died in 1292), used to resort at night "to take the altitude and distance of the stars." Popular prejudice accused him of practising magic, and he was cited to Rome by the general of his order; but having cleared himself, he was sent back to England. The tower was said to have been built in King Stephen's time, as "a Pharos or high watch-tower for the defence of the city."

* Not very long ago, roach and dace were valuable chiefly for their scales, which were used in the manufacture of artificial pearls; this trade has, however, now altogether ceased. Neither of these fish is desirable for the table, although some persons profess to be fond of them, and they may be good enough when nothing better is to be had.

† The bridge at which the several branches of the Thames unite was anciently called Grand Pont and South Bridge; it is now named Folly Bridge.

We have been passing for some time through the lower parts and the outer side of Oxford; for these picturesque houses and gardens that skirt the bank of the river are the lanes and alleys of the city. Into Oxford, however, it is not our design to enter with a view to describe it; our business proper is with the Thames, and sufficiently to describe the city would be to occupy the volume we devote to the whole theme. The visitor will readily lay his hand on one of the many books in which it is illustrated largely and described fully.

We will only, therefore, ask the reader to "step" with us into Oxford before we rejoin the river, and resume our voyage between its banks.*

Its antiquity is as remote as that of any existing English city. The earlier chroniclers, in the absence of fact, had recourse to fiction; and finding the early history of the city depended on tradition only, gave these traditions a lasting form in monkish history. Of these the most amusing, but the most fanciful, is the work of Geoffrey of Monmouth, a monk who lived in the twelfth century, and whose industry and credulity were both equally remarkable. He declares Oxford to have been originally built one thousand and nine years before Christ, by Memphrii, King of the Britons, when it was called Caer-Memphrii, "upon the ryver Temes," and therefore "deserves to be reckoned not only amongst the first and most antient cities of Britain, but of all Europe and of the world." More correct chroniclers come to our aid, and we know from authentic history that the Saxons "much affected this city with hurt." It was burnt by the Danes, and suffered in a hundred ways during the wars and civil contests that followed—from the Conquest to the struggles of Charles I. and his parliament.

At the conquest its citizens numbered twelve hundred. It is stated in Domesday Book that in OXENEFORD "are two hundred and forty-three houses, as well within as without the wall, that pay or yield geld; and five hundred and twenty-two more, at least, which are so wasted and destroyed that they cannot pay geld." †

Commentators differ as to the derivation of the name. It is probable that Oxenford, by which it was called in early time, means neither more nor less than a ford for oxen; much useless controversy has been expended on this point, which might, it would seem, be at once determined by common sense: Domesday, the old Saxon chronicles, and the city seals,‡ confirm THE FORD. It was called Oxford probably from the king's oxen being driven thither (for it was a royal demesne under the care of a bailiff) from the royal forests, in the summer, to pasture on the luxuriant grasses of the meadows, which were flooded and inaccessible to them in winter. In the time of Harold the walls were so ruinous that the rents of several houses were allotted for their repair. It is certain that it was a walled town in the time of the Confessor: nay, that King Alfred had set his halls *infra muros Oxoniæ*, and that long previously the city had both walls and gates. Of these walls there are several interesting remains; the best preserved being in the gardens of New College. The Mayor and Aldermen have an annual ceremony—proceeding in procession to trace these walls, and demanding the right of entry into any garden or house that occupies the site of any portion of them. The moat and trenches may be still accurately traced,§ and are generally clothed with ivy—

> "To gild destruction with a smile,
> And beautify decay."

It is to the University, however, that Oxford mainly owes its fame; for centuries it has been—

> "That faire citie, wherein make abode
> So many learned impes, that shoote abrode,
> And with their branches spreade all Brittany."

Walking through its lanes, and courts, and streets, and reminded at every turn of the sacredness of its history, associated with so much that is great and good—of learning, piety, patriotism, and true courage—the enthusiast is almost tempted to cast the shoes from off his feet, for the ground on which he treads is holy; while it is impossible for the mind least instructed or inspired to withhold homage, or to avoid exclaiming with the poet—

> "Ye spires of Oxford! domes and towers!
> Gardens and groves! Your presence overpowers
> The soberness of reason."

The High Street, from the bridge which crosses the Cherwell—the Botanic Gardens on the left, and the fair and honoured college, Magdalen, on the right—to the Carfax Church, at its extremity, is said to be the most beautiful street in Europe; and, surely, with truth, for the very inequalities of the later-built houses aid the picturesque; while, on either side, are the interesting and time-honoured structures—University College, Queen's College, All Souls' College, and the richly-adorned Church of St. Mary; down narrow alleys, glimpses are caught, at brief intervals, of New College, St. Peter's Church, St. Mary's Hall, Oriel College, of Corpus, also, and Brazen Nose, the Radcliffe and Bodleian Libraries, "the Schools," Lincoln College, and the great college, Christ Church, in St. Aldates.

* The distance from London to Oxford by water is one hundred and sixteen miles and a half; by land it is fifty-two.

† Domesday Book is the most important and valuable monument of its kind possessed by any nation. It was compiled under the direction of William the Conqueror, and in accordance with the resolution passed at the council held in Gloucester, A.D. 1085. It contains a survey of all England, and minutely specifies the extent of lands in every county, and who they are held by. It also gives the various tenures under which they are held, and notes whether they are meadow, pasture, or woody districts. In some instances it gives the number of persons living on them, and notes if they be bond or free. To the historian and topographer this work is invaluable; and it aids us in the darker times of Saxon rule, by incidentally narrating its grants.

‡ The old city seal represents an ox crossing a ford.

§ The Corporation claim a right to refreshment at certain places on the route—commencing with crawfish and sops in ale at the starting-point, a house in St. Aldate Street, and ending with "Canary wine" at the lodgings of the President of Corpus.

Without dating the commencement of learning in Oxford so far back as did Geoffrey of Monmouth—a thousand years before the commencement of the Christian era—we may safely believe that in the ninth century it had become the fountain whence issued many learned clerks, and that among the earliest to endow it was the king *par excellence*—King Alfred,* "whose memory shall be always sweeter than honey." The erection of colleges, or houses set apart for students, and for their special accommodation, did not, however, commence until the middle of the thirteenth century—students having been previously lodged in various houses of the town. Merton College, Balliol College, and University College, were founded about the same time, between the years 1264 and 1300; Exeter College, Oriel College, Queen's College, and New College, between 1314 and 1386; Lincoln College, All Souls' College, and Magdalen College, between the years 1430 and 1460; Brazen Nose College, Corpus Christi College, and Christ Church, between the years 1507 and 1532; St. John's College, Trinity College, and Jesus' College, and Wadham College, between the years 1555 and 1610; Pembroke College in 1620; and Worcester College in 1714. There are thus in Oxford nineteen Colleges, and five "Halls," which differ from the colleges only in some unessential forms and privileges. These halls are St. Alban, St. Edmund, St. Mary, New Inn Hall, and Magdalen Hall.†

The Bodleian Library owes its foundation to the munificence of Sir Thomas Bodley, by whom it was commenced at the close of the sixteenth century; it has been increased by the gifts and bequests of many other benefactors, and also by annual grants of the University. But its principal augmentation was by an act of parliament, which ordains that a copy of every new book shall be contributed by the publisher. The library was first opened to the public on the 8th of November, 1602. Its management is creditable to the liberality of the University; it is freely opened to all applicants who desire its use, and are properly introduced: and it has thus been made available to men of letters, not only of England, but of all other countries.

The Radcliffe Library was founded by the eminent physician, Dr. Radcliffe, about the middle of the eighteenth century.

The lovers of Art have always a special treat at Oxford: the "University Galleries"—erected by C. R. Cockerell, R.A.—contain treasures of rare interest and value—chiefly the drawings of Michael Angelo and Raffaelle, collected by Sir Thomas Lawrence; and the gift of the widow of Sir Francis Chantrey of the busts and monumental figures which were the original models of the accomplished sculptor. This is a new building—and by no means the only one by which modern architecture preserves the supremacy of the city; while, from time to time, "restorations" are effected judiciously and liberally. Oxford to the Future will therefore be as grand and beautiful as it has been to the Past.

Of the once famous Beaumont Palace, built by Henry I., nothing now remains; its site, however, is indicated by a new street, to which it gives a name. Of ancient structures—made venerable by time and holy by uses—Oxford has, of course, many besides her colleges; the most interesting of these are the several parish churches, all of them containing venerable relics of times long gone by. In several of the streets, also, there are singular relics of old houses. But, as we have stated, to convey anything like a reasonable idea of the attractions of this great city would be to fill a volume of more than "goodly size." For this reason, also—because it would be impossible to do justice to the theme within limited space—we have given fewer illustrations than usual to this part of our work. The establishment of Messrs. Parker and Son will, however, supply all the information the tourist can need; and that upon every subject concerning which he will require knowledge.

We have but named the several colleges and public structures which have made, and make, Oxford famous throughout the world; and give to it importance next to London, and interest second only to that of regal Windsor:—

> "Leaving us heirs to amplest heritages
> Of all the best thoughts of the greatest sages,
> And giving tongues unto the silent dead."

The visitor who goes through and about them will have days of enjoyment, not alone because of "old renown" and the memories associated with every step he treads, but as the great intellectual hereafter of the nation. The names that will occur to him are those of England's loftiest worthies: here, apart "from the bustle of resort," they girded on their armour to battle against ignorance, superstition, infidelity; here, great men of the past, who best "penn'd or uttered wisdom"—

> "Their spirits, troubled with tumultuous hope,
> Toil'd with futurity"—

drank deep of that holy fountain which gave them strength for life. Here the aristocracy have their full share of glory; but here the people have just right to pride;—for high among the highest of their country's benefactors are, and ever have been, those who "achieved greatness" unaided and alone.* Rare delight, and ample food for thought, will he obtain who wanders through the streets where Wolsey walked in triumph, and Shakspere housed in obscurity; where Laud and Wesley taught; where liberty inspired Hampden; where Wicliff planned for his country freedom of conscience, achieved and kept; where was the chief battle-field of that great contest which threw from England an intolerable burthen; whence the Reformation spread its light; and where perished the great THREE, who, by their deaths, "lit such a candle in England as, by God's grace, hath never since been put out."

Here have gathered, fraternised, or fought, great men—from the age of Alfred to the reign of Victoria: men hostile in politics, opposed in religion, often zealous over much, but earnest, faithful, and unflinching; however separated by opinion, all labouring in the great cause of human progress—differing only as "one star differeth from another star in glory"—

> "their names
> In Fame's eternal volume live for aye!"

But chiefly the visitor will pause and ponder beside the iron cross which, in the middle of a causeway, marks the spot where bigotry consumed three prelates—Cranmer, Latimer, and Ridley; and he will thence make pilgrimage to the "Martyrs' Memorial,"† which a grateful posterity raised as a perpetual reminder that by their heroic deaths they gave vigorous life to that purer faith, which, far above all other things—kings, principalities, and powers—makes England a land of liberty.‡

It is, indeed, impossible to exaggerate the claims to consideration of stately and learned Oxford; such is its solemn and impressive grandeur, that even in walking its streets laughter seems desecration, and haste unnatural. Its very atmosphere is a lure to study; the "mossy vest of time" is everywhere instructive; the crumblings of its ancient walls tempt to thoughtful repose. Even the waters of the Thames are calmer here than elsewhere; while its many spires are closely, and in true glory, linked in happy association with the memorable past:

> "Amid th' august and never-dying light
> Of constellated spirits, who have gained
> A name in heaven by power of heavenly deeds."

In cloisters pale, in venerable halls, beneath stately porticoes, in silent galleries, in sombre quadrangles, by solemn altars, in neatly-trimmed gardens, in umbrageous walks,—the students think and work: its rare libraries, enriched by the wisdom of ages; its large assemblages of Art-wonders; its vast resources of science,—are their daily teachers. Lessons still more valuable are taught by tombs and tablets in their chapel courts; by quaint windows, that let in "religious light;" and by statues of pious founders and canonised saints, still speaking from niches they have occupied for centuries, giving emphasis to that memorable text, more impressive here than elsewhere, commingling piety with loyalty,—"Fear God! Honour the king!" Move where we will in this fair and holy city, we think and feel as of a higher and a better race than the world's ordinary denizens; while

> "The attentive mind,
> By this harmonious action on her powers,
> Becomes herself harmonious."

We must resume our course; and, making our way again to Folly Bridge, bid adieu to the fair city, quoting, as we enter our boat, the quaint and homely couplet of the old poet:—

> "He that hath Oxford seen, for beauty, grace,
> And healthinesse, ne'er saw a better place."

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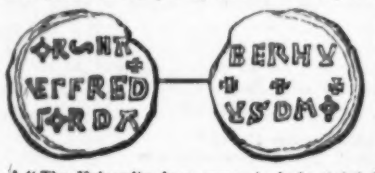
* The curious little silver penny here engraved, from the rare original in the Bodleian Library, was coined by King Alfred in the city of Oxford. The letters exhibit all that irregularity which characterises the early Saxon coinage of England, many of them being upside down, while the O looks more like an ornament than a letter. On one side is the king's name, ÆLFRED, and above and below it the name of the town, spelt ORSNAFORDA. The other side contains the name of the "moneyer," or person who struck the coin.



† "The University is a corporate body, 'styled and to be styled by none other name than the Chancellor, Masters, and Scholars of the University of Oxford.' It is not, as is often supposed, a mere collection of colleges, nor do the colleges form part of the corporation, though its existence may be said to depend on a union of them. The business of the University is carried on in the two houses of Congregation and Convocation, which are made up of members of the University who have obtained the degree of M.A. The duty of the upper house, or Congregation, is principally to pass graces and dispensations, and grant degrees. The power of Convocation reaches to all the affairs of the University, though it can only entertain questions sent to it from the Hebdomadal Board, or heads of houses, who are so named from their meetings being held weekly; and its power is limited with regard to matters regarding the statutes of the University. Yet, while these houses are entrusted with such authority, their measures are subject to an absolute veto by the chancellor or vice-chancellor singly, and by the two proctors jointly. The chief officer of the University is the chancellor, who is elected for life, and holds, nominally at least, high powers; but, actually, these are delegated to the vice-chancellor. According to Oxford etiquette the chancellor, after his installation, nevers enters the University, except when he is called upon to receive or accompany any royal visitants. The office is now an honorary one, and is always conferred upon some eminent nobleman who is already a member of the University. The resident head of the University is the vice-chancellor, who is chosen in rotation from the heads of houses, and holds his appointment for four consecutive years. He is the chief executive officer of the University, and his position is one of much dignity as well as importance. His immediate deputies are the two proctors, also officers of importance. The other University officers are the professors, and such as are required for carrying out its educational purposes, with those necessary for the enforcement of discipline, and the management of its pecuniary concerns. The chief distinction in the members of the University is into those 'on the foundation,' and those 'not on the foundation;' the former consisting of the heads of houses, or persons holding college fellowships or scholarships, and receiving from them a certain income; those not on the foundation being, on the other hand, such as maintain themselves, while at the University, wholly at their own expense. The distinction is pointed out in the term applied officially to the two classes, the one being styled 'dependent,' the other 'independent' members. There is no difference in their privileges. All students who matriculate at the University are required to belong to some college."

* As old Fuller quaintly says, "It is not the least part of Oxford's happiness that a moiety of her founders were prelates, who had an experimental knowledge of what belonged to the necessities and conveniences of scholars, and therefore have accommodated them accordingly; principally in providing them the patronage of many good benefices, whereby the fellows of those colleges are plentifully maintained after their leaving the University."

† "The "Martyrs' Memorial" was erected in 1841, and stands in St. Giles'. It is the work of Messrs. Scott and Moffat, the statues of "the Great Three" having been sculptured by Weeks. It is a fine work of Art, and worthy of the city.

‡ It has been ascertained that the burning took place a few yards from the spot indicated by the iron cross in Broad Street. Mr. Parker, whose numerous publications have given to Oxford a renown akin to that which it derives from its University, has instituted a close research into the facts connected with this deeply-interesting subject, the result of which has been to demonstrate that the fire was lit immediately opposite the gateway of Balliol College, over which at that time the master's lodgings were situated.

RAMBLES IN ROME.

No. III.—MODERN ART IN ROME.

The pontificates of Julius II. and Leo X. included the Augustan age of modern Art in Rome. To grandeur of conception, and a boundless liberality, they added an enthusiasm which ever urged onward the great men by whom they were surrounded. Impatient of delay, or even of rest, the fiery Pope Julius quarrelled chiefly with the pace which could not keep up with the velocity of his wishes. Michael Angelo seems to have been best fitted by nature to cope with this pontiff; but the gentle Raffaelle died under the impetuosity of Leo. The artist, fearing this want of patience, ran from his palazzo upon a sudden summons, in the full heat of the sun, and died immediately afterwards. His pupils carried out his great designs, but we miss the master-mind after his death. The galaxy of talent which shed a glory over the pontificates of these popes makes their rule an important era in the history of Art. The faded glories of the Vatican still shadow forth the grandeur of design and beauty of execution which rendered it the greatest Art-palace of the age of the Renaissance.

We say these walls "shadow forth faded glories," and we say so advisedly. Perhaps no feeling can be more distressing to the artist, or lover of Art—who has made his pilgrimage to Rome for the first time—than the mortifying state of decay in which he finds some of the most celebrated works by these master-minds. The gloomy chambers, whose walls exhibit this crowd of faded figures, are the famous "Camera" of Raffaelle; the open galleries around the court-yard of the Vatican, partially decayed by weather, is his "Loggie." The dim grey picture on the wall of the Sistine Chapel, whose general features are now only barely distinguishable, is "The Last Judgment" of Michael Angelo. "After all your high-raised expectations, you will walk through a set of cold, square, gloomy, unfurnished rooms, with some old, obscure, faded figures painted on the walls—your disappointment will have no bounds. But have patience—suspend your judgment—learn to look on them, and every fresh examination will reward you with the perception of new beauties, and a higher sense of their excellence."*

The ruin brought upon these noble works is the result of the most wanton neglect and injury. In 1528, when Rome was taken by assault and cruelly pillaged by the Constable Bourbon, the brutal soldiery did more mischief than the Goths in their earlier ravages. They lighted their fires in these glorious rooms, blackening Raffaelle's frescoes, then fresh in their beauty, and wantonly destroyed many of the finest heads he had painted. The popes afterwards endeavoured to repair the injury; but the charmed hand was wanting, and Lanzi reads a severe remark made by Titian on this "restoration" when he first saw it.† Every inch of walls and roof of these chambers were once refulgent with the glories of Art. So was the Loggie; Lanzi says, "They who saw it after it was finished—when the lustre of the gilding, the brilliancy of the colours, and the freshness of the marbles made it resplendent with beauty on every side—must have been struck with amazement as at a vision of Paradise." The open gallery in which they are painted overlooks the district of the Trastavere and the whole of Rome beyond, the view being bounded by the Sabine Hills; it is the noblest prospect to be seen of the city, with the grand colonnade of St. Peter's at your feet. Well might the old popes delight to linger in this lovely gallery, and inhale the pure breezes as they floated over the Eternal City; but Lanzi sorrowfully notes that "the exposure of the gallery to the inclemency of the weather, had almost reduced it to the squalid appearance of the ancient grotesques" in that comparatively short period. Now the frescoes have, in some places, faded altogether, many great pieces of stucco have fallen from the walls, and the whole has a dirty and ruined look. The present pope has glazed the whole of the arcades; but this is like another realization of the old proverb—"Shutting the stable after the steed is stolen." He has also commenced an expensive restoration of the topmost story, which is certainly a most brilliant reproduction; but, of course, it ceases to be of the same interest as the original work, and it is much to be regretted that a loving care was not earlier bestowed on this renowned work.

The "Last Judgment" of Michael Angelo is a still greater wreck. It also has suffered from its position. It occupies the entire wall of the Sistine Chapel, against which the altar is placed, and this obscures a great part of the picture. To make it still worse, a baldachin rises high above it, and altogether hides the central part of the lower half of the design. The smoke of the incense, and the chills and damps, as well as the general neglect of more than three centuries, have ruined it as a picture, and you can now only dimly discern the general design; the figures come forth, as you study it, like ghosts through the foggy haze of a supernatural vision. It is like experiencing a dream to look upon it.

It is in the divine pictures by Raffaelle that we must now seek his master-mind. "The Transfiguration," the noblest of human works, still exists in purity. We need not descant on that which is so well known, but speak rather of his other works in Rome. In the Borghese Gallery is his own portrait at the age of thirteen, remarkable for its purity and truth, and full of the rich promise of his after life. In close proximity is placed his first historical picture, painted when he was twenty-four years of age. It is full of action, powerful in composition and colour, and as perfect in preservation as could be wished. On looking at such pictures, astonishment rises in the mind stronger than ever, that men should exist to "write down" so divine a spirit; and, cloyed with the beauties of pure and true Art, defend and worship the hideous conventionalities of pre-Raffaellitism: thus preferring the darkness of the middle ages to the "light from heaven."

In the bright light and clear air of Italy, pictures certainly "tell" more powerfully than in our dingy galleries. They evidently accord better with a sunny land than a foggy one. Their artists, too, seemed to have dipped their pencils in brighter tints, and had generally a gayer fancy than the northmen. No artist shows to more advantage here than Titian; his glorious allegory of "Sacred and profane Love," in the Palazzo Borghese, is a work on which the eye and mind may rest without satiety. There is a half-length of a noble female slave, richly dressed, among the small collection of pictures in the Barberini Palace, finer than the Raffaelle Fornarina (a coarse picture of a coarse woman), or the over-praised "Beatrice Cenci," which Shelley has invested with a poetry not its own. Then for Titian's power as a portrait-painter, look upon the children of Charles V. in the Corsini Gallery; you leave them as if you were leaving living people, and you remember them afterwards as vividly as you do the persons to whom you may have been introduced at Rome. For such undying records of fleeting life can any artist be paid too highly? It is but a purchase of immortality!

In visiting the Roman palaces, the stranger will be first astonished by their enormous size; then by the lavish splendour of their decoration; and lastly by their desolate air. Generally constructed in the sixteenth and seventeenth centuries, when the nobles were very wealthy, and anxious to outstrip each other in display, they are now scarcely properly tenanted. Many are let in suites of lodgings, or for the season to wealthy travellers. The Barberini Palace has the look of a deserted barrack, and the remains of the picture-gallery are huddled in three small rooms down a back stair; while acres of apartments show closed shutters, broken windows, or servants' rags out to dry. More melancholy pictures of fallen magnificence than some of these palaces exhibit, cannot well be conceived. It is in the Palazzo Pamphile-Doria only, that we see a noble building nobly kept up, and absolutely lit with gas—an improvement quite recent in Rome, and so much opposed to the spirit of the ruling powers, that it is restricted to the one long avenue—the Corso—all others being left in dark, dirty insecurity, two centuries behind the present age.

The older palaces, the Borghese, Spada, &c., are very striking in their interior arrangements. The fountains in the saloons of the former are pleasant novelties to a stranger; but the sculpture, painting, and gilding which cover walls and ceiling are quite oppressive by their lavish design. It reminds one of the full-blown glories of the court of Versailles. But it is all splendour and no comfort; you clatter along on stone or stucco floors, and the rooms are totally unprovided with fireplaces. A brazen or an ugly open pan of charcoal is introduced when warmth is required; generally the inhabitants content themselves with a small earthen pot of charcoal, which is placed in the lap, and the hands held over it in cold weather. The alternations of climate are sometimes very severe in Rome; generally the change of temperature between day and night is violent. From the contiguity of the Pontine Marshes, fevers are generated, and there are few cities more unhealthily situated.

In wandering through the half-deserted streets between Ponte Rotto and the Ponte St. Angelo, many fine old houses will be noticed, once the residence of important signors, now inhabited by colonies of poor families. Traces of misery and want peep forth from the dirty doors and broken windows of these noble old mansions; but the walls tell tales of better days. Many fine fragments of ancient sculpture decorate their *façades*, and you occasionally meet with pleasing designs upon the fountains with which Rome is provided abundantly. The classic Romans first gave the inhabitants this supply of pure water; and though it is now more limited, it is still a noble one for all purposes. Many of the large palaces have a small fountain at an exterior corner, always running, for public use; and there is one at the Simonetti Palace very indicative of the sixteenth century, it represents the half-length figure of a man in a gown and cap, holding a barrel in both hands, and pouring the water through the spigot-hole. With grander designs for fountains Rome abounds,—from the vast heap of sculpture at the back of the Conti Palace, known as the Fontana di Trevi, to the simple and graceful Triton who blows the water through his shell in the Piazza Barberini. The first is in very questionable taste—a huge assemblage of rocks, sea-gods, horses, and shells; but the latter is an elegant design by Bernini.

Rome possesses specimens of the art of Bernini in all its phases, and exhibits his gradual deterioration in style as he grew older and more mannered. Thus, the group of Apollo and Daphne in the Villa Borghese, executed when the sculptor was only eighteen years of age, is a really fine work: so also is the Æneas and the David; it is, indeed, in this one room, "the Camera di Bernini," we see how great the sculptor was when young. If we would see what he was in the zenith of his fame, when he unfortunately exercised a fatal influence on the Arts, we must go to St. Peter's; and there, in the place of honour, see his gigantic absurdity, the group of fathers of the Church supporting the bronze case for the chair of St. Peter. Here you have his vulgar figures, his conceited attitudes, his meaningless draperies, in perfection, and sigh to think of the mischief his want of taste did in his own day, and long after it, by means of the false school he founded.

Canova has honours in Rome second only to the ancients. To him one of the four pavilions in the "Cortile di Belvidere" of the Vatican has been assigned. It contains the Perseus, and the boxers Creugas and Damoxenus. A work more characteristic of the peculiar style of this artist, is the reclining Venus of the Borghese collection, modelled by him

* "Rome in the Nineteenth Century," 1820. This opinion of an amateur is still more strikingly enforced by the written experience of one of our greatest painters—Sir Joshua Reynolds—who visited these works with longing enthusiasm. He records his first impressions thus:—"I remember very well my own disappointment when I first visited the Vatican; but, on confessing my feelings to a brother student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaelle had the same effect on him; or rather, that they did not produce the effect which he expected." He adds how much he felt mortified at not finding himself enraptured with the works of this great master, and declares "it was one of the most humiliating circumstances that ever happened to me." He naturally solves the enigma in the course of due study; and finds that if Raffaelle's works "had really been what I expected, they would have contained beauties superficial and alluring, but by no means such as would have entitled them to the great reputation which they have so long and so justly obtained. The excellence of his style is not on the surface, but lies deep, and at the first view is seen but mistily. It is the florid style which strikes at once, and captivates the eye for a time, without ever satisfying the judgment."

† It was Sebastian del Piombo who had been employed thus, and Titian purposely asked him who had presumptuously and ignorantly bedaubed them. Lanzi, in his *Storia Pittorica*, thus records his words:—"Che fosse quel presumtuoso ed ignorante, che area embraitati que' voiti?"

from the sister of Napoleon; its delicacy is almost carried to excess—it is the "stippling" of sculpture, and, like his "Graces," reminds us of the opera ballet rather than of nature. How great and pure he could be, let his monument to Pope Clement XIII. in St. Peter's testify! Nothing can be finer in conception, or purer in execution, than one figure here—the Genius of Death. It is a graceful figure seated with torch reversed, the face tinged with melancholy; but it is the melancholy of reflection, rather than of sorrow; the pondering over mankind's inevitable doom; a melancholy seductive, rather than repulsive; no hideous, hopeless sorrow here, like the weeping children, and broken-down mourners over urns on ordinary tombs. Death is here not frightful, but hopeful. He is the angel of God employed in his immutable decrees,—the harbinger of a better world, whose placid holy face bespeaks the quiet and happiness that he brings to all who walk faithfully on earth. This one figure is worth a journey to Rome, and few minds have produced so high and holy an embodiment of pure thought and right feeling.

The studios of modern Roman sculptors—including as they do many who are only Romans by residence—are among the most delightful visiting places within the whole city walls. You need no ceremonious introductions here. You merely knock and enter. Around you are the workmen and their labours,—the living artists who cut from the shapeless marble-block works destined to last ages after the frail human hand that fashioned them has mouldered into its native clay. Happy men seem they all!—for all true lovers of Art must be happy. The consciousness of the appreciation of beauty is a joy to every mind; how much more must be the pleasure of giving that consciousness a tangible form—an enduring existence; rewarding him who made it, gratifying him who possesses it, and hundreds yet unborn who may gaze on it? Master-minds in various grades of life there are many; but the poet and the artist has the most powerful mastery in the witchery of his works through all ages of change.

To the honour of Art and its professors in Rome let us close our notes with a testimony to the brotherhood they form. From all quarters of the world students flock to Rome; and here they literally live as "a band of brothers." The nature of their studies breaks down all barriers which nationality or customs might impose elsewhere, and all meet on common ground, whatever their native country may be. An amicable cordiality seems to reign in men who might, in all else but Art, feel and act very oppositely to their compeers; but Art is the cement of friendship and peace: may it always produce "goodwill among men!"

We have no statistics of the numbers of native and foreign artists who reside in Rome. Very many are foreigners, who, like our own Gibson and Penry Williams, live there entirely: others are students—birds of passage—who carry home the experience of months for the guidance of home-life in after years. They have their known resorts, and one famed one is the Café Greco, in the Via Condotti, where coffee, ices, tobacco, and general conversation employ their evenings, and where breakfasts of a simple kind are generally eaten. An artist's day is passed in his studio, and if his dinner be not sent from a *trattoria*, he goes there. It would not be easily possible to mention an existence more replete with the elements of happiness than that of a true votary of Art. Removed from the turmoil of life, he exists only for the study of the beautiful; and if his course be chequered by the crosses which are the lot of all, he may console himself by knowing they are fewer than those that beset the more adventurous in the battle of life; while his mental organisations open a field of pleasure closed to mere worldly men. If Rome offered no other lesson, this, that teaches the amenities Art always offers to its devotees, whether professional or amateur, is worthy of all consideration.

"Ye nobler Arts! as life's last lustre given,
Gilding earth's grossness with the gloss of heaven,
'Tis yours to crown complete the social plan,
And harmonise the elements of man."*

F. W. FAIRHOLT.

* Sir M. A. Shee's "Rhymes on Art."

THE NATIONAL PORTRAIT GALLERY.

THE Board of Trustees appointed to carry out the new parliamentary project of a National Portrait Collection of British Worthies, have made known certain of the principles by which they propose to bind and govern themselves in the execution of their trust. These principles, so far as they go,—for they leave questions of great and leading interest wholly untouched,—harmonise sufficiently well with the views which we have ourselves announced as necessarily underlying a successful embodiment of the scheme. It will be their desire, the Board say, in either making purchases or accepting presents, to look to the celebrity of the person represented rather than to the merit of the artist representing. Why, this, as we have pointed out, is of course:—matter of what must be called "first principle" in such a project. In this particular collection we are in search of the portraits of illustrious men, not of the works of illustrious portrait-painters. If we can have the first in the form of the last, so much the better; but the first is, by the terms, what we want, in whatever form. A portrait *of* Sir Joshua Reynolds is far more to our purpose here than a portrait *by* Sir Joshua Reynolds. A likeness of some nobody by the great master would be a valuable addition to our present National Gallery; but a likeness of Sir Joshua, even by a nobody, would be the welcome feature in our new Gallery of Portraits.—The trustees proceed to say, that they will attempt to estimate the celebrity of the person proposed for exhibition in this gallery, without any bias to political or religious party. Very good, so far as the expression of their intention goes; and we should scarcely expect *any* body of trustees, in our day, to say less. But the manner in which this intention shall be actually carried into effect includes, as we have said, one of the vital conditions of the scheme. We believe, that it is for the most part in some higher name than that of party that party works its injustices. Even good abstract intentions themselves have too often broken down before particular applications. In morals, as in mechanics, it is the law of bias that it must act after its nature. Colour blindness cannot contain within itself the means of its own correction; the faculty of rectification must be sought in a careful and honest appeal beyond its self-consciousness. It is precisely at this point that the trustees will need most careful watching, and have most need carefully to watch themselves. We confess, that what follows gives us some uneasiness:—"Nor will they [the Board] consider great faults and errors, even though admitted on all sides, as sufficient ground for excluding any portrait which may be valuable as illustrating the civil, ecclesiastical, or literary history of the country." Here we are on very ticklish ground. This mention of "faults and errors" lets in all the suggestions of party judgment. Great action *must* have its historic place in any great portrait history like this, without being subjected to the chance of condensation as below standard on any partial and shifting assay. We are not reconciled by the qualifying clause which speaks of "great faults and errors, *even though admitted on all sides.*" We should like to know how many of the greatest names in history there are which are wholly free from the "faults and errors" that must be "admitted on all sides." We wish that "faults and errors" had not been mentioned at all in connexion with this subject. It is true, the trustees declare their intention to reject such elements from their decisions; but we do not hear the mere hint of these considerations as possible influences affecting the integrity of an historic series without a painful recollection of the monstrous things which have been already enacted by the dogmatism that affected to determine what was "fault" and what was "error."—No portrait, the Board go on to say, of any person still living, or deceased less than ten years, shall be admitted by purchase, donation, or bequest, except only in the case of the reigning sovereign, and of his or her consort, unless all the trustees who shall be at the time in the United Kingdom, and not incapacitated by illness, shall, either at a meeting or by letter, signify their approbation. "And no portrait shall be admitted by donation, unless three-fourths, at least, of the trustees present at a meeting shall approve it." Thus, so far as appears, the trustees consider themselves as the tribunal of final resort for the dispensation of such fame as depends on a place in this portrait gallery. Their arrangements, however, are of course young and experimental,—and will probably grow as the institution grows for which they are framed. We should have gladly welcomed, even in the outset, something larger and more definite in the expression of principle than these rules embody; but there is, at any rate, nothing in them which is not consistent with a wholesome growth. That growth we shall expect with an interest free from apprehension; because, notwithstanding its present delegation in the matter, *we* still look, beyond the trustees, to Parliament as a court of appeal.

PICTURE SALES.

A COLLECTION of pictures by the old masters, the property of Mr. Braine, was sold at the rooms of Messrs. Christie and Manson, on the 6th of last month, and realised nearly 8000*l*. The principal lots were the following:—"The Grand Canal, Venice," GUARDI, 47 gs.; a small 'Landscape,' BOTH, 41 gs.; 'Night Scene,' a small picture charmingly painted, VAN DER NEER, 65 gs.; 'A Troubled Sea View,' BACKHUYSEN, 65 gs.; 'Interior,' ECKHOUT, 54 gs.; a figure subject by OSTADE, 69 gs.; a 'Marine View,' VANDERVELDE, 112 gs.; 'Fête-Champêtre,' LANCRET, 77 gs; another 'Marine View,' VANDERVELDE, from the De Gruyter collection, 116 gs.; two small pictures by LANCRET and F. MIERIS, respectively, 66 gs. and 77 gs.; a composition of figures, by TENIERS, a fine specimen, 205 gs.; 'River Scene,' P. WOUVERMANS, also an admirable example, 205 gs.; 'Interior,' OSTADE, 105 gs.; a 'Rich and Elaborate Composition,' METZU, 155 gs.; a 'Sea View,' VANDERVELDE, a very beautiful work, 255 gs.; a graceful example of the pencil of GREUZE, from the collection of Mr. Pierpoint, 240 gs.; an exquisitely finished small 'Landscape,' WOUVERMANS, from the collection of the Baron Nagel, 200 gs.; an 'Italian Scene,' A. VANDERVELDE, from the Montcalm Gallery, small, 72 gs.; a pair of CANALETTIS, Venetian views, very fine, and large, 215 gs. and 230 gs. respectively; an 'Interior,' peasants drinking and smoking, OSTADE, 203 gs.; a 'Lady and a Cavalier,' an interior scene, very small, from the De Berri collection, NETSCHER, 94 gs.; 'Landscape,' RUYSDAEL, 126 gs.; 'Landscape,' WYNANTS, a picture of the highest quality from the Nagel collection, 210 gs.; another 'Interior,' by OSTADE, 185 gs.; 'Camp Scene,' WOUVERMANS, 150 gs.; 'Landscape,' VAN DER HEYDEN, 95 gs.; 'Head of a Girl,' GREUZE, 150 gs.; 'The Bowl-players,' D. TENIERS, small but brilliant, 110 gs.; 'Landscape,' N. BERGHEM, very fine, from the collection of Count de Morny, 261 gs.; a magnificent 'Landscape,' by CLAUDE, was knocked down to the Marquis of Hertford for 500 gs.; 'River Scene,' CUYP, eagerly sought after, 110 gs.; 'Figures,' G. DOUW, 95 gs.; a fine 'Italian Scene,' DU JARDIN, from the Montcalm Gallery, 180 gs.; Lot 45—considered the "gem" of Mr. Braine's collection—a small picture by P. POTTER, after a keen rivalry among the bidders, was knocked down to the Earl of Normanton for 590 gs.; 'Italian Landscape,' BOTH, 215 gs.; a 'Landscape,' N. BERGHEM, from the Redleaf collection, an exceedingly fine work, 370 gs.; and one equally beautiful, by WOUVERMANS, from the De Berri collection, 350 gs.; the 'Rape of Europa,' TITIAN, was bought by the Marquis of Hertford for 325 gs.

At a sale of water-colour drawings, in the early part of April, by Messrs. Foster, five small subjects by TURNER fetched the following prices:—'Aysgarth Force, on the Tees,' 50 gs.; 'The Alpine Pass,' with figures, 50 gs.; 'Ehrenbreitstein,' 95 gs.; 'The Land's End,' 55 gs.; and 'Hastings from the Sea,' 90 gs. 'A View of the Lago Maggiore,' by STANFIELD, brought 53 gs.; and 'The Hay-field' and 'Driving the Flock,' by DAVID COX, companion drawings, 48 gs.

Mr. Lewis Pocock's pictures, recently sold by Messrs. Foster, realised good prices; but we have not space to enumerate them.

THE WELLINGTON COMPETITION.

The time is near at hand when the public will be called on to take their share in this important award. By our next day of publication the competing models will have been delivered in at Westminster Hall, or such other place of address as the First Commissioner of Works may in the meantime direct;—and the business of arrangement only will remain between them and that exhibition on which, if the public be true to itself in the matter, the fate of this great monument must, to a considerable extent, depend. It is of the utmost importance, then, that we should once more, while yet there is time, call the serious attention of our readers to the part which properly devolves on them in the approaching Art-contest. In the face of the opportunity about to be afforded to them, we summon the public to take charge of the interests at stake, and to exercise the control which belongs to themselves over the balances in which these interests are to be weighed.

It will be in the recollection of our readers that, in the number of this Journal for October last, we explained to them the terms on which the First Commissioner had summoned this competition for the great national monument to the late Duke of Wellington; and that we took that opportunity of trying the provisions of the minister's manifesto by the principles for which we had ourselves contended as the fit ones to preside over the distribution of the Government Commissions in respect of the National Works of Art. We were glad, then, to recognise a certain amount of reconciliation between Sir Benjamin Hall's views and our own; though we had at the same time to call attention to the fact, that on some points which we had treated as of great importance the Commissioner still remained ominously silent. The general assumption to himself of an authority in the matter of this Monument which we maintain that he could receive only from Parliament, coupled with the silence in question as to points of detail which we deem of high significance, had left with us, we confess, a feeling of distrust, and taken from even the concessions made, as we think, in a right spirit, something of their value. We have reason to know, that our views as to the legitimate principles of Art-competition, and our distrust as to their application in the present case, are both shared by some of the most eminent members of that profession for whose service, and for the service of the public through whom, they were originally designed.

Our readers will remember that, amongst other points of difference between ourselves and Sir Benjamin Hall, we differed from him on the question of site. That objection may as well be now withdrawn,—for the question of site must be considered as settled. Sir Benjamin Hall clings to the notion of the last half century, that St. Paul's Cathedral is the English Pantheon;—and in St. Paul's, accordingly, it seems to him inevitable that our modern Mars must have his monument, among the *dii minores* who already "fight their battles o'er again" beneath the shadow of its cross. It is just possible that this is one of the particulars in which the First Commissioner may find the summary character of his action disapproved of. If Parliament should happen to be of opinion that the most fitting site has not been chosen, it will see, at the same time, that Sir Benjamin Hall has put the point beyond the reasonable reach of a parliamentary remedy. Under his ministerial summons, an amount of Art-labour has been called into action, with direct reference to this locality, with which the omnipotence of Parliament will not choose to break faith. The House may, nevertheless, be disposed to hint that, having found the money for the Monument, it would have desired to be consulted on this and some other matters. For ourselves, we retain the objection, which we have already expressed, to disturbing the *one* idea that should preside within a Christian temple by the intrusion of hero-worship;—and we also retain our opinion, already expressed, that the metropolis offers a space that expressly recommends itself for this Monument. The wide area that stretches between the Horse Guards and the ornamental ground in St. James's Park, amongst other favourable conditions, contributes, as we have said, in its inevitable associations, much of the sentiment which is necessary to the completeness of a work of the kind,—while it is itself greatly in want of just such an embellishment and illustration as this Wellington Monument would be. We can say, nevertheless, that considered in an architectonic point of view, the site actually chosen is a fine one. We have examined it carefully with a view to this Monument; and certainly, within the conditions which it offers, a grand composition may here be obtained.—So, the argument against proclaiming human triumphs in Christian churches may be considered as for this once more adjourned. The Wellington models have been made for, and the Wellington Monument will arise doubtless in, the nave of St. Paul's Cathedral.

The presence of the foreign artist in this competition may also—and for a similar reason—be regarded now as a settled conclusion. Since the specification appeared, there have been hundreds of applications for copies at the Office of Works,—and of the copies issued in consequence, more than one half have been sent into foreign lands. Should Parliament even be of opinion that it was unnecessary to supplement English inefficiency by calling in the foreigner,—that the celebration of a British hero is most fitly assigned to a British sculptor-bard,—it will, still, be unwilling to confiscate, after the high ministerial fashion, the conditional rights of those whose models are already growing in the Art cities of two hemispheres under this specification. The question, therefore, how far it is necessary—or reasonable—that the artists of foreign nations shall, to the prejudice of our own, be maintained by our national grants, must also, we apprehend, like the question of site, be for this once more adjourned. On these two points, we are, for the present, beaten by a *coup de main*.

But there are certain other points in reference to the management of this competition on which Sir Benjamin Hall has of late suffered a more definite expression of his intentions to transpire:—some of which we must meet by a word or two of comment. Generally speaking, their character is not reassuring. They partake too much of that air of official assumption, official irresponsibility, and something like official infallibility, which had its votaries in happier times, but has lost its *prestige* in this questioning age. Sir Benjamin has fallen upon sceptical days. The faith in wisdom *ex officio* is extinct:—a hint which, by-and-by our readers will see, is not without its justification. On one head, however, under which, as we have formerly taken pains to show, many abuses have been wrought, we are indebted to the First Commissioner for a clear and distinct enunciation of principle conclusive against such abuses. The terms of the specification prescribed, amongst other things, the dimensions on which the competing models are to be executed; and this express form of prescription has been again and again violated on former occasions, with the result of a triumph to him who broke the law of competition over those who wrought in obedience to it. Again and again the very wrong against authority, authority has sanctioned as establishing a right. Against any such evasion of his own enactment the First Commissioner expressly declares war. In the interpretation of this particular clause he adopts the logical method,—not always recognized in the reading of ministerial programmes,—and declares that his specification is meant to be specific. No departure from the dimensions therein demanded will, he expressly announces, be allowed.

But Sir Benjamin Hall's refusal to give any hint as to the nature of the tribunal by which this competition is to be adjudicated on, coupled with his direction that all these models shall be addressed to himself, is, as our readers know, a subject of considerable uneasiness to those who are anxious, as we are, that this great contest shall have a result which cannot reasonably be impeached. To this source of uneasiness we have now to add another. It is declared by the First Commissioner that, with half the Art world, in this department, at work for him, and prizes to the amount of upwards of £2000 to be given away, the Government will yet not consider itself under any obligation to have the monument executed by the author of the best design. Now, truth to say, it is because we read these reservations by the light of former official doings, that they assume a significance which would not of necessity have attached to them in a more transparent atmosphere. There is about them a flavour of previous transactions that struck unwholesome roots in the ground of official dogmatism, and grew up unpleasingly in the air of ministerial irresponsibility. We have here the First Commissioner in an attitude of which our recollections are far from satisfactory. We have certain familiar propositions repeated over again, which led before, as we remember, to very bad logic. As for the question of the judges:—we have already insisted on the importance of their being a court removed from all suspicion of extrinsic influence, and so endowed and constituted as to give to their decisions the character of unquestionable authority. It is urgent to have it understood, that a First Commissioner of Works, with all his staff, are not *ex officio* a competent Art-tribunal. We will not repeat our argument here, but refer back to it at page 296 of our October number for last year. The First Commissioner has done a wise thing in reference to this competition, in summoning the public to Westminster Hall as his assessors; and we wish that, in the same spirit, the names of the judges had been amongst the guarantees offered by him to competitors. In the case of a work of such mark and magnitude as this Wellington Monument, there is very much to tempt an artist into the lists; otherwise, we must express our surprise that sculptors of rank should consent at all to enter into any Art-trial in which it is not declared beforehand who are the parties to arbitrate on what they do. Confidence in the court can alone make their voluntary appearance therein a reasonable proceeding.

With Sir Benjamin Hall's declaration, that no obligation can be incurred as to the final concession of the commission even amongst the prizemen, there seems perhaps some difficulty in dealing at first sight:—yet, it opens a vista over very dangerous ground. Through the door thus left ajar we get a glimpse of some of the worst official abuses that have beset the path of the Arts. Of course, we have no intention to contend that, under any circumstances, a minister is bound finally to erect a National Monument which would be discreditable to the nation. If the case be made to rest absolutely on that issue, there is not a word to be said in the matter. *That* is a round proposition, presenting an angle of attack nowhere. Let us see, nevertheless, where this reservation of the ministers will land us, if it be maintained and acted on. We overlook for the purpose, and for the moment, the extravagance of the supposition, that a challenge which has summoned all the sculpture chivalry of Europe shall bring into the lists no knight of the chisel who must not go down before the critical lance:—that out of three hundred competing models, contributed from all the cities where Art has a home, by men many of whom are famous for what they have done, there shall not be one which can have acceptance before a *competent tribunal*. Let us, we repeat, see where the ministerial proposition itself will leave us. What, in the case supposed, will the minister do? Will he pay off his prizemen,—and declare that there can be no monument? Will it be proclaimed, that, two continents having been appealed to for an Art-memorial to the Duke of Wellington, it is found that no such memorial is possible, and the £20,000 must go back into the pockets of the people. *Or*, will the First Commissioner—somewhere in the background, hanging about the back stairs, it may be—find some retiring sculptor who did *not* compete, and whose non-competition is the pledge of his ability to perform? Will the minister *give*, on his own responsibility, to some favoured artist what the congregated Art of the world, omitting that one, could not win? If the first of these courses would be a stultification, the second would be—something worse than we choose to name:—yet, the history of Art-commissions in this country protects us against any just charge of gratuitous alarm when we suggest the possibility of the last-mentioned conclusion to a case of competition.—For ourselves, we confess, it seems to us, that the work which shall be good enough to deserve a prize of £700 will be good enough to be executed, in default of a better. We think it clear, that the competition, should it not result in a direct selection, should go finally amongst the prizemen, or the chief of them; and that these should furnish models or modifications, in the manner formerly explained by us [*Art-Journal* for October, 1856, p. 295], until that result shall be obtained. Out of that system Sir Benjamin Hall may be quite certain of getting a work which will be satisfactory to the nation.

Meantime, we feel, as we have said, that the artists

have cause to be dissatisfied with the attitude of a minister who reserves to the future the constitution of the tribunal which is to try them,—and, as to any positive issue of the competition itself, keeps a veto in his pocket.—We shall soon have the opportunity of accompanying our readers in an examination of the models themselves; and we ask, we repeat, our readers, in and out of Parliament, to stand by us in the maintenance of the principles which should preside elsewhere over the same examination.

THE KALOTROPE.

A NEW optical arrangement, invented by Mr. Thomas Rose, of Glasgow, and named by him the Kalotrope, or *beauty-turner*, is one of the novelties recently produced at the Royal Polytechnic Institution. The design of this instrument is to show the ordinary illusions of the thaumatrope to an entire audience, and also to exhibit a succession of pleasing and instructive changes on any *one* disc of devices submitted to the action. The effects are the result of the persistence of vision; but this simple principle is presented under various conditions. The mechanical arrangement of the kalotrope consists of two wheels, to which a considerable range of velocity is given by a series of pulleys in connection with a first motion. The wheels are placed one behind the other, and move in contrary directions; the hinder wheel carrying a disc charged with certain devices, and the one in front, a disc with a number of radial perforations. This double-disc action is not in itself a novelty, various forms of it having been contrived by Duboscq-Soleil, Plateau, and other ingenious men; but we believe that its adaptation, in the present instance, to the production of a series of illusive changes on a single disc of devices, is both new and interesting. To understand the action and its effects, it is necessary to mention one or two simple facts in connection with them. The devices can no otherwise be seen than through the apertures of the front disc, and their appearance to the eye is affected by the angular motion of the apertures, or the space they travel in passing over any figure. Now if the devices were stationary, and the apertures only moved, the latter must travel a space equal to the full width of the figures, in order to pass them; but as both wheels are moving with equal velocities, and in contrary directions, the figure and the aperture meet each other, and the latter clears the figure when it has passed over a space equal to one half its diameter. So long, then, as the velocities of the wheels are equal, the figures are only narrowed to one half of their breadth; but when differently perforated discs are applied in succession, the figures are multiplied in proportion to the apertures; and if there is not room for these repeats of the devices to stand out singly, they involve and overlay each other. The inventor's discs are contrived with a view to this effect, and the most remarkable illusions of multiplication, combination, involution, and motion, are produced. We may give one instance as a general illustration of the action. A disc is charged with twelve intensely black balls, arranged in a circle, and nearly touching each other. Under simple persistence a delicately shaded ring is produced; the second wheel is then applied in front, and its spokes allowed to play over the balls, when they become a ring of twenty-four segments; a disc of twelve perforations is placed on the front wheel, and twenty-four oval figures are seen; a disc of twenty-four perforations is next applied, and forty-eight involved figures, beautifully varied in tint, are produced; lastly, a compound-perforated disc is used, when an intricate lace-work device is shown. The perforated discs might easily be extended to a series of twelve, or even a larger number, and of course the two wheels might have various velocities in relation to each other. If advantage were taken of all the varieties of action of which the kalotrope is capable, not fewer than a hundred changes could be brought over one disc of devices. Whilst the effects of this optical arrangement are beautiful as mere spectacles, many of them are of high value as illustrations of scientific principles. The instrument may claim to be admitted into the drawing-room as a philosophical recreation, and into the lecture-room as an exponent of scientific truth.

THE MEMORIAL CHURCH,
AT CONSTANTINOPLE.

THE designs which were submitted to the judges in the recent competition for this most interesting edifice have been exhibited gratuitously to the public during the last month at King's College; and we have observed, with much satisfaction, that very many persons have availed themselves of the opportunity thus afforded them for examining these drawings, which are invested, after so peculiar a manner, with a national interest.

Whatever results an all-wise Providence may appoint to issue from the permission that a church of the English should be erected at Constantinople, this one condition in the construction of that church must be of primary importance—that the church itself be, in itself, true to English feeling, to English tradition, to English faith. In its essentials, it must be on the shores of the Bosphorus what, on English ground, would be an English church: and, happily, we possess in our own England a style of architecture which, while being eminently English, is also so versatile in its spirit, and so comprehensive in its range of expression, that it will admit of every such modification in details as a Western church would require when erected in the East, and yet it would not fail to retain the characteristic impress of its own genuine identity. To build an English Gothic church in Constantinople in all respects after the same model as we should build such a church in England, would indeed denote a poverty of resources, both in an architect and in the style at his disposal; and so, on the other hand, to adopt an Eastern type, or any type not essentially English, for this English church, and to orientalise its architecture instead of adapting to the East the architectural treatment of its details, would be to sacrifice truth to an imaginary expediency, and to deprive the building at once of its appropriateness as an English memorial, and of its character as an English church.

The foregoing considerations prescribe to the architect a definite train of thought and course of action: there is that, however, in the definition which demands the exercise of the highest genius and the most consummate skill. He has to design an English Memorial Church for Constantinople. Let us consider in what manner the designs submitted for competition, and exhibited at King's College, will supply what we require. Here are some (so-called) Gothic churches, which certainly are uninfluenced by any excessive sympathies with the East; and here are other (so-called) churches, which might, without any serious difficulty, be converted into mosques, so fraternally mosqueish they are in the first instance. Then there are a few designs respecting which it is impossible to say what ideas they were intended to convey, and a few others in which we may suppose that their authors never did intend to do more than demonstrate their own ingenuity, without at all having regard to any particular or definite aim. All these, and certain others also, may be set on one side, while we search with more minute carefulness for our Memorial Church. We now find our attention attracted by Mr. Truefitt's most original and expressive conception, so effectively embodied in his earnest and telling group of drawings; Mr. White's Byzantinised pointed church, with its glow of colour within and without, its excellent ground-plan, domical lantern, and spired campanile; Mr. Gray's Early English Gothic church, also Byzantinised, and that to such a degree that all traces of the original style have been obliterated from the exterior, while within, in the fine, spacious, vaulted interior, they yet linger in native beauty. The brothers Francis, also, have placed before us a cruciform church, such as the fourteenth century produced in England, with the exception of the west front and western tower and spire, which can claim no affinity with that noble period of Gothic art. Mr. Thrupp has another church cast in the type of the same period, with two towers towards the west; this design, while good and pleasing when contemplated from the south-east, degenerates rapidly as the eye passes on westwards. Mr. Slater appears with the honours of an "extra prize:" perhaps the award may be a sound one, but yet we are of opinion that this extra prize, if it must have been awarded, might have been more appropriately divided amongst some other candidates than given as it has been. Mr. Slater's details, particularly his buttresses and arches, are very good; yet, as a whole, his design is to us far from satisfactory. Having mentioned Mr. Slater's buttresses, we are reminded of the circumstance that that characteristic feature of our national Gothic is almost discarded from these designs, except in one case, to be presently particularly noticed. Why is this? Was the buttress too Gothic for the Byzantine bearing of the prevailing tone of architectural feeling, or would the earthquakes of the East threaten a buttressed edifice with any peculiar peril? Messrs. Weightman, Hadfield, and Goldie, have produced a noble design, consisting of a cruciform church with an open atrium or arcaded quadrangle to the west. A fine tower, somewhat heavily finished, rises above the intersection of the transepts, which end in half hexagons, and bold turrets flank the western façade. The interior deserves careful study, and cannot fail to elicit warm approbation. The several drawings also are worthy of their subject: one we cannot pass over without especial notice—it represents a bay of the nave as seen from without. Of the three prizes which were proposed to be given, the third has been assigned to the design by Mr. G. S. Bodley. His church consists of a nave with aisles, a choir of two bays, with chapels to the north, a massive tower at the west end of the south aisle, and a porch carried still farther to the west. The whole is striking, and evidently has resulted from careful thought. The Byzantine influence, however, has unfortunately been permitted to overpower the expressions of the true Gothic spirit: this, as in other instances, is particularly the case with the exterior; the interior is very fine, and it appeals more readily to our sympathies than any other example which we have yet noticed. Mr. Street comes next as the second prizeman, and then follows the victor in the competition, Mr. Burges. We have studied the churches of both these gentlemen with the most anxious care, and no less carefully have we read much that has been written respecting them. Objections have been raised against Mr. Street's design, because of its assumed excessive magnitude, and its consequent excessive cost; such objections are not just, simply because not founded upon fact. Mr. Street's noble church would be indeed worthy of its object, but it would not of necessity involve anything extravagant either in its own size or in the cost of producing it. If larger than Mr. Burges' church, it is much simpler; if more majestic, it is less intricate. We should have liked an aisle carried round the apse, as in Mr. Burges' design; and we should have been glad to have substituted for one of the two very beautiful turrets a thoroughly English tower—otherwise this design is as perfect in itself, and as perfectly suited to the special requirements of the case, as we could have desired. The presence of the Gothic element is everywhere to be felt, and it is always the Gothic of England; yet such Gothic would not be suited to England, and it is suited exactly to Constantinople. The western façade is singularly beautiful and appropriate; and the external deeply-arched canopies to the windows, which crown the boldly projecting buttresses, with the skilful adjustment of the different pitch of the roofs, and the treatment of the details throughout, all combine to confirm the favourable impression produced by the first glance at Mr. Street's always beautiful drawings. The great drawback from the value of Mr. Burges' church is, that it is the Gothic of Italy and not of England, while even this Italian Gothic has been freely Byzantinised. The plan demands the highest commendation, and the feeling and spirit of a true architect are evident throughout the design, with the sole exception of the penthouse, which cuts the west front into two divisions, and overhangs the portals. This may be all very well for obtaining a shade, but assuredly a similar result might have been obtained after a more artistic fashion, and without so serious an injury to the architecure of the edifice. Mr. Burges has shown in his details his intimate acquaintance with the best examples of Italy, and he has also demonstrated his own power as an architect; had that power been put forth in illustration of English rather than of Italian tradition, we should have felt more of satisfaction and less of anxiety about the church which we may expect will be actually erected.

THE CRYSTAL PALACE:

A TEACHER FROM ANCIENT AND EARLY ART.

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PART III.—ROMAN AND ROMANESQUE ART.

IN constructing the Fine-Art Courts of the Crystal Palace, in accordance with the object and the plans of their projectors, it was absolutely necessary to render each member of the group complete in itself as a structure. A good general effect was thus obtained, but it was obtained at the cost of sacrificing the full capacity of the several Courts as Exponents and Teachers of Art. The collections of details from which each Court was to be formed, required to be worked together into a definite composition, and to be so blended one with another as to avoid, as far as possible, all appearance of incongruity and want of harmony. Such adaptation and adjustment of various examples would, however, involve the exclusion of all that precise classification which is so essential to the student who aspires to investigate the principles of Art; and consequently, in treating of the teaching of these Courts, it becomes essential to associate with them certain auxiliary instructors, in order at once to avoid a confused and prejudicial generalisation, and to attain to a sound system of study in Art. Amongst the most valuable of such allies, as Art-teachers, would be collections of Photographs from original works. These collections, if judiciously selected and accurately classified, would not require to contain a great number of examples. Their object would be, in each Court, to carry out and give both completeness and exact accuracy to what may be learned from each Court in itself. Very brief historical and descriptive statements might accompany the photographs, and then all that would remain to be desired would be courses of short lectures, to be delivered periodically in the several Courts.

The English Gothic Court will appear to stand in especial need of some additional means for conveying true impressions of the various phases, under which this great form and expression of Art appeared amongst our ancestors in the middle ages, and also of the various purposes to which it was then adapted and applied. I have already noticed the absence from the Romanesque Court of such examples of our own Anglo-Norman as would elucidate the development of the style, and illustrate its characteristics in successive periods. Those works which exhibit the English Romanesque in its maturity have been considered sufficient to illustrate the style in this country. Upon the same principle, the general character of the Lombard Romanesque and of the Spanish, has been left to be gathered from the same types which exemplify the Romanesque of England. The Byzantine, also, as a distinct style, or at least as a distinctive expression of the comprehensive Romanesque style, requires much more illustrative teaching than the Court supplies; and this is needed, as well to give their full effect to the examples which the Court actually contains, as to convey just ideas of Byzantine Art. An examination of the Greek and Roman Courts will lead to the same results; they teach much, and they also fail to teach much, from the circumstances and the necessities of their own constitution. But before we concentrate our attention upon the examples which have been here brought together, as Teachers of Art, while in the hands of the Romans, it will be well to examine the group of monumental effigies which occupies the central area of the Romanesque Court. All the other works of this class I propose to consider hereafter, collectively and by themselves; but these memorials appear to be associated so closely, as works of Art, with the Court in which they rest, and they are also distinguished by characteristics so peculiarly their own, that it will be in every respect preferable to notice them at once.

SKETCH FROM THE EFFIGY OF RICHARD CŒUR-DE-LION, AT FONTEVRAULT, A.D. 1199.

The group consists of seven effigies, in a recumbent position; of the originals, one only is in England—that of King John, at Worcester: four were discovered at Fontevrault, and one at the ruins of the Abbey of l'Espan, near Mans, in Normandy, in the year 1816, by the late Charles Stothard, and they are engraved and fully described in his noble work on Monumental Effigies: the seventh effigy which, like one of those at Fontevrault, is to at least has been made to preserve portraits, in the proper acceptation of that term, of the several individuals. The originals have been several times painted and adorned with gilding, and they appear to have been subjected to this process, for the last time, in the year 1638: they still retain much of the colouring which they then received, and traces of their earlier decoration by colour may also be distinguished from beneath the work of the seventeenth century. Henry II., and Richard I., with Eleanor of Guienne, Queen of Henry, Isabel of Angoulesme, third Queen of John, and Berengaria of Navarre, Queen of Richard, are the personages thus at once commemorated and represented: all are habited in royal robes, and wear jewelled diadems. The draperies, when contrasted with other works of sculpture of the period, exhibit much of artistic feeling and power, though, with the exception of the Berengaria, they still are impressed with the Byzantine influence, and consequently fall far short of the dignity and grace which distinguish the first effigies of our Edwardian age. The early artists have, however, succeeded in imparting a truly royal character to their works; and in these same works they have left a no less truly honourable memorial of themselves in the history of Mediæval Art. In the effigy of Berengaria is apparent the work of an artist who had studied in a school where the free energy of the West had been uninfluenced by the traditions of Byzantium. Between this figure and the monumental effigies, both sculptured and engraven, of the two succeeding centuries, there exists a remarkable sympathy in general feeling and in artistic character. Every effigy in this group will abundantly repay a most careful study, both in its own treatment, execution, and expression, and also in comparison with later works of the same class and with the draped sculpture of Rome.

SKETCH FROM THE ROYAL MONUMENTAL EFFIGIES AT FONTEVRAULT.

The effigy of Richard I., at Rouen (where his heart was buried), is in every respect inferior to the companion memorial at Foutevrault; and that of his brother and successor, John, which is the earliest royal effigy known to be still in existence in England, differs very considerably in its artistic style and character from the effigies at Fontevrault. This difference becomes strikingly apparent from a comparison between the effigies of King John and of his consort, as they may be studied, lying side by side, in the Romanesque Court. While greatly inferior in execution, and devoid altogether of the delicacy of the Fontevrault sculpture, the figure of John is boldly and effectively rendered, and it harmonises well with the prevailing character of the carved-work of its age. The accompanying sketches will serve to convey a general idea of these very remarkable memorials.

Richard I., was discovered in Rouen Cathedral, in the year 1838, by M. Deville. Saved by some unexplained good fortune from the destruction that devastated the churches within which they had originally been placed, these effigies furnish us with most important examples of the highest condition of sculpture at their period in Northern France, and at the same time they carry back to the era of the second Henry the series of contemporary representations of our English sovereigns. In all these figures the costume, without doubt, exhibits the actual dress worn by the royal personages themselves; and there is also good reason to believe that, with the exception of the Rouen effigy, an attempt

When, with the culmination of its power, the grandeur and magnificence of imperial Rome attained to their most exalted elevation, Art was the great agency which embodied and gave material expression to the pride of the world's conquerors, and which promised to record in imperishable memorials,

for all future time, how powerful they were, how grand and magnificent. Art, in its Roman form and condition, may indeed be said to have grown with the growth of the Roman greatness, and to have spread more widely its influence amongst the Romans themselves, as the arms of the Romans extended over a continually increasing area the authority and the control of Rome. And yet the Romans cannot be regarded as essentially an artist-race. Art in Italy died with the last ante-Roman Etruscan; and after a long and stormy interval, it had to be reanimated on Italian soil by a transmission of the vital element from Greece. And this introduction of Art from fallen Greece into rising Rome was, in fact, a true reanimation of Art in that Italy, where she before had flourished, and from whence she had passed away. Art, at a remote period, had spoken the same language in Greece and in Etruria: and now that her voice was to be again heard in Italy, speaking in the dialect of Rome, she would not fail to cherish the remembrance of her earlier career in the same region. At the same time, the lapse of ages and the distinctive characteristics of the Romans would naturally, and indeed necessarily, impress upon Greek Art, when naturalised as Roman, the attributes of Rome. And such we find to have been the fact, now that we look back, through the long vista of fifteen hundred years, upon Roman Art as a subject for careful and contemplative study. We see the Greek principle everywhere adjusted to the Roman feeling and the Roman requirement: in other words, the principle of Roman Art is seen to be essentially Greek. Greece herself, as a Roman province, continued to be the centre of Roman Art-study, and probably of Roman Art-practice also. The best Roman artists were still Greeks—the natives of the Grecian province of Rome. In Roman sculpture, as it has come down to us, the tone and sentiment and the very touch of the chisel are almost universally Greek, though the influence of those traditional attributes of Rome herself, of which I have already spoken, rarely fails to be also apparent; and in the portrait and national sculptures, the true Roman type is most faithfully preserved. The architecture of the Greeks, in like manner, exhibits to us certain new conditions when we find it to have been translated to Rome, and used for Roman edifices: and in combination with the true Greek elements of Roman architecture, we find that the Romans themselves introduced that all-important member, the arch, the value of which both in construction and ornamentation they appear to have clearly understood. The introduction of the arch by the Romans, and its combination by them with their versions of the Greek columns and columnar orders, involved a general remodelling of the architecture which they had learned from Greece, as a practical Art: and hence the architecture of Rome, in its maturity, is found apparently to retain little more than certain forms and members, both constructive and decorative, which are actually true (though themselves considerably modified) to the character of their Greek parentage. And yet the Greek principle continued to affect, and, to a certain extent, even to control, the architecture of Rome, until, with the dissolution of Rome herself, Roman Art declined and fell. The column, which the Romans received from Greece, continued to the last, and under all its Roman modifications, to be a true column; and consequently, in the hands of the Romans the column never ceased to be by far better adapted to the Greek entablature than to the Roman arch. The Romans set the arch upon columns, but they failed so to adjust their columns to the arch as to blend into a single architectural member the curves of the arch itself, and the vertical lines of its supports; and so the columns of the Romans continued to be columns still: instead of masonry horizontally disposed, they might carry arches, but there was no artistic assimilation between the columns and the arches.

The Greek influence is no less manifest in the decorations and decorative accessories of Roman works, than in their architecture properly so called. The conventional rendering of forms, which may be presumed once to have been studied from nature, but in which all that is really natural has long ceased to exist, transmitted through Greece from the East to Rome, was preserved throughout the entire period of Roman Art; and Nature herself was consequently disregarded, both as the source of all that is beautiful for ornamentation, and as the authority for such artistic treatment as alone can lead to the most excellent results. Roman ornament is found to consist, in addition to certain established architectural conventionalities, for the most part of scroll-work, in which a series of scroll convolutions is usually developed from a single branch, the leafage being strictly conventional; and with this scroll-work figures are not unfrequently associated, the figures themselves being often actually incorporated with the scrolls on their foliated offsets, as in the illustrative example which I have here introduced.

ROMAN SCROLL-AND-FIGURE CARVED ORNAMENTATION.

The Roman Court and Corridors of the Crystal Palace are surrounded by enclosures decorated with columns and pilasters, and pierced at intervals with half-circular arches; these arched communications, with some corresponding roof-vaultings, constituting the chief constructive distinction between this group and the Greek Court adjoining to it. The singular circumstance that the Greeks should not have employed in their edifices the arch, with the principles and use of which they were certainly familiar, becomes the more remarkable from an examination of these two Courts: and certainly such an examination leads us to attribute special honour to the Romans for having introduced, not indeed the knowledge, but the practical application of the arch into the architecture of Europe. Where it seemed to be desirable the Roman corridors are vaulted, and the ceilings are decorated with paintings from ancient examples, of which some relics yet linger among the remains of that Rome which belongs to the past. The Romans evidently delighted in decorations obtained through the agency of colour: and they employed marbles of various hues, gilding, mosaic-work and paint, as the vehicles for producing the desired polychromatic effects. Hence the similar processes in the Byzantine style of Mediæval Art would naturally be derived: and from this same source also such coloured ornamentation as was in use throughout the entire range of Romanesque Art would, in the same manner, have come into use. I do not propose here to enter upon any consideration of the still vexed question of the free use of polychrome (colour obtained by painting) in the Gothic of our own day—the great style which, having attained to a royal dignity amongst the styles of the middle ages, promises, if fairly dealt with, to hold an equally exalted rank in Art in our own times: I content myself with a general expression of my deep sense of the value and importance of colour in all Art; and while I would also add that both this value and this importance of colour in all Art will ever be measured by the manner in which colour is obtained and used under different circumstances, I must request the Art-student to observe and to reflect upon the decorative painting which, in the Fine-Art Courts of the Crystal Palace, has its own especial teaching prepared for him. Let him study the coloured cast from the Parthenon frieze, and the other casts from the same noble work where there is either a simple background of blue or no colour whatever; let him not pass over without careful notice and much thought all the colour and gilding of the Roman Court and corridors, and of the Greek Court, and also of the Romanesque Court; particularly, in this last named Court, let him remark upon the painted doorways from Shobden and Kilpeck; and with these let him associate the similarly decorated doorway from Rochester, in the Gothic Court: let him also no less carefully study the effigy of King John, in the Romanesque Court; and, if possible, while the impressions thus produced are fresh in his mind, let him go at least to Rochester and to Worcester, that he may bestow an equal amount of study upon the doorway, as it stands in the one cathedral without colour, and in the other cathedral upon the marble effigy from which the original colouring has now well-nigh disappeared. I am persuaded that the power to pronounce a decision as to the use of paint in our own productions in architecture and sculpture, rests exclusively with *examples* of polychrome, and of stone and marble and wood untouched with colour. The use in architecture of marbles and other precious materials of various colours is altogether a different consideration: in this case there can be no question as to the value of such materials: it remains, however, for the true artist to determine, through the judicious application of them, how great that value shall be.

The architectural composition of the Roman Court, with its corridors, is not calculated to convey any vivid impression of either excellence in Art, or of splendour and grandeur; and, indeed, such impressions could scarcely be expected from the peculiar conditions under which these structures were erected. And yet, with the important exception of such architecture as the Romans employed in designing and building their temples, and such other edifices as were constructed after the temple type, there is here a faithful representation of the prevailing application of Roman architecture. But it was not possible here to exhibit the architecture of Rome on a vast scale, or to add one broad pile of edifices to another, until the very mass of the whole should become in itself an impersonation of the grand, and its component parts, from their very multitude, should rise into splendour and impressiveness. And this is the secret of the architectural magnificence of ancient Rome. Like Rome itself, it grew into magnificence through the continued amplification of scale and accumulation of mass. A single temple, had it been reproduced in the Roman Court in its original completeness, would have afforded but a very imperfect idea of what this same temple contributed to the group of buildings, of which in Rome it was but one unit amongst many others. It would have been the same with a complete cast of a basilica, an arch of triumph, a column, a portico, a portion of a palace, or of a bath, or of a theatre. In their style of architecture, excellent in themselves, and executed with equal skill and feeling, they were grand as parts of that grand city; and we can then only approximate to a correct estimate of their full grandeur, when in imagination we contemplate them as a whole. The Roman Court, accordingly, aims only at showing in actual practice the Roman use of the arch and of ceiling-vaulting, and of wall and ceiling decoration; and, leaving it to its colleague, the Pompeian Court, to illustrate more directly, as well as more fully, the domestic architecture of the Romans, it is content to teach us how well suited to the great city of ancient Italy were such building and such decoration, while for our own use it provides also its appropriate lessons. And it is more especially with reference to the present practical utility of "Ancient and Early Art," that we study the collections of the Crystal Palace; indeed, to this point tends also all our study of the expressions of Art in past times and in various countries: from this History of Art, which Art herself has written with her own hand, we gather that weight of authority and that influence of example, which are so eminently calculated to exert a salutary and improving impulse upon ourselves in our own practice of Art. This Roman Court shows how speedily in classic architecture original design is of necessity exhausted. Columns, when carrying a horizontal superstructure, admit of but little more than modifications of a single idea. With the arch, either in the place of the entablature, or in combination with it (as in this Court), the architect had more freedom; still so long as the arch was not pointed, and so long as it continued to be associated with other architectural

members which were absolutely Greek in their type, so long the arch itself failed to put forth its full power, and to demonstrate the versatility as well as the range of that power, as an architectural element. The models of the Coliseum itself, which are placed in this Roman Court, serve but to prove the fact of Roman architectural magnificence arising almost exclusively from the greatness of Rome. The Coliseum shows the same single idea, expressed on a grand scale, and repeated until calculation as to number becomes lost in the multiplicity of the arches and the magnitude of the mighty amphitheatre. It was the same with the Forum. The most interesting model which, in this same Court, shows us the Forum of to-day, leaves us to meditate upon the ancient splendours of that unrivalled spot, as upon a vision of which but a few faint traces can be now discerned. The heaped up surface of the ground tells of buried witnesses to the realities of that centre of Roman power, which may one day, perhaps, be permitted again to see the light, and to give some definite form to our imaginings. But, assuredly, the very Forum itself would repeat the tale of the Circus Maximus, and would confirm our conviction that this grandest of groups of Roman architecture derived its supremacy from the number and from the greatness of its component *fora*, and temples, and basilicæ, and various edifices. There is one element in Roman architecture, and, indeed, in all noble Roman Art of which we have any knowledge, that here demands from us especial notice—and this is their admirable execution. Whatever may be the merit of the design, the workmanship was, with rare exceptions, of a very high order. When we pass on from considering Roman architectural works in their capacity as works of the art of architecture, to a consideration of their details, and more particularly of their ornamentation, and of the manner in which both details and ornamental accessories were produced, we have in these Roman Courts lessons in Art of peculiar value. The Romans ensured for their works a high and a lasting reputation, through the consummate skill with which their artists carried out their designs, coupled with a precision, firmness, and expressiveness of execution that all artists would do well to emulate. It is, indeed, strange that the men who worked out Roman designs after the Roman manner, should never have aspired to a nobler style of design—a style more worthy of themselves. They were, however, for the most part, content with the forms and with the modes of expression which had become stereotyped for their use; and though they sometimes elaborated upon these forms, and modified these expressions after various methods, no new system was introduced. Thus, the noblest of the Roman works are, at the best, splendid and splendidly executed conventionalities. But there is another circumstance connected with the entire system of Roman ornamentation, which stamps upon this entire system a character at once peculiar to itself, and in no respect possessing any claim upon either our respect or our admiration; this is the strictly superficial and supplemental nature of Roman decorative sculpture and carving. The acanthus leaves cluster around a Corinthian capital, and adorn it after their own fair fashion; but they are not integral parts of the capital itself: gather them all together and remove them, and there would still remain a complete capital, and one well adjusted in its general form to the shaft below. It is the same with every variety of Roman ornament: all are ornamental accessories—additions to, not parts of the work which is ornamented. This want of identity, and this absence of the appearance of an inseparable union between the actual building or the constructive member and the ornamentation, detracts, in Roman works of Art, from their impressiveness, in no less a degree than that impressiveness in the actual works is enhanced by their admirable execution. The Crystal Palace casts convey to us, in the most satisfactory manner, these characteristics of Roman Art; and they do this the better, because they appear before us exactly as the originals might do: they are true to the originals, and no attempt has been made to give them a fictitious effect, through imaginary combinations. The only subjects for regret are, that these casts are not more numerous, and, as usual, that they are not classified on some definite principle. The examples which are here present are not to be surpassed in individual merit, or in the capacity of Art-teachers. I have selected three other specimens for the illustration of characteristic Roman conventional ornament: the first exhibits the honeysuckle ornament, in such great and universal favour with the Roman artists, and, as it would seem, with the Roman people in general; the second exemplifies some of the peculiar forms which are found to have no less generally prevailed in the decoration of Roman cornices—here is the "egg-and-anchor" ornament, with a series of leaves of scroll-foliage; the third cut shows another application of the scoll-foliage, which is eminently characteristic of Roman artistic feeling and usage. These examples all demonstrate that superficial and adventitious character in Roman decorative work, of which I have spoken; but, though faithful to the originals, as far as their capacity of woodcuts would admit, these sketches do not aspire to render the effectiveness and the execution of the originals in their full power. This can only be done by actual facsimiles of the originals themselves; and, therefore, I refer the Art-student to this Roman Court and its corridors, or, better still, to the Greek and Roman departments of the British Museum. There is one publication, devoted especially to such works of decoration, to which I here would also refer the student of ancient Art, as to a rich treasury of valuable teaching—Mr. Owen Jones's "Grammar of Ornament." The plates of Greek and Roman ornament are peculiarly excellent; and in the latter are comprised some of the same examples, from which the Crystal Palace collections possess casts, and of which I have here given sketches.

ROMAN HONEYSUCKLE ORNAMENT.

ROMAN CORNICE ORNAMENT.

ROMAN SCROLL ORNAMENT.

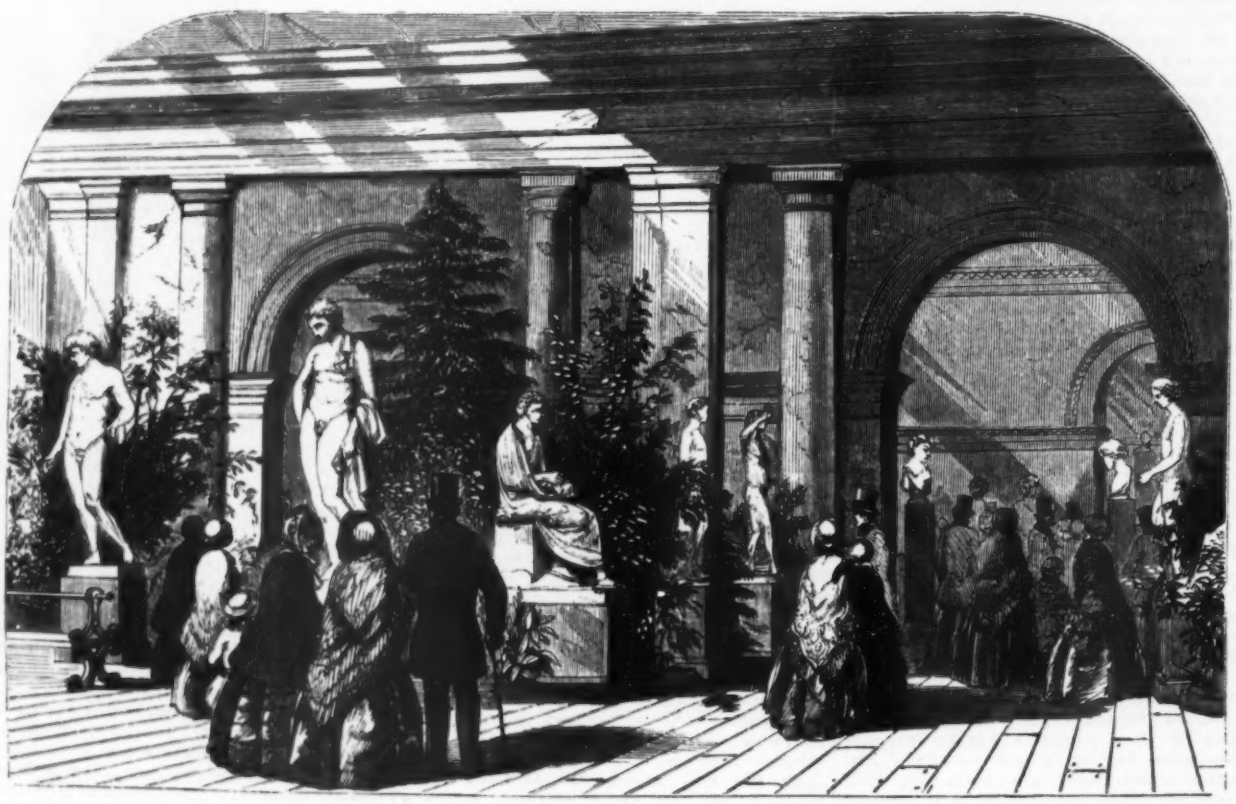
In the same corridor with the casts of scroll-work and of architectural details, are other casts from small works in bas-relief, in which various figures are introduced. Here is a wide field for study. The historical or legendary character of the groups, and also of the single figures, together with the method of their association with certain architectural compositions, are eminently suggestive, while peculiarly characteristic. The costume, action, and general character of the figures, show how powerfully the Roman type of architectural figure-sculpture was impressed upon the revivers of Art in the Romanesque, after Roman Art itself had passed away, and had ceased to exist as a living reality. The same observation is equally applicable to the case of the draped statues of the Roman artists, in the capacity of models for the study of the Romanesque sculptors. Let the Art-student in the Crystal Palace walk over from the effigies in the Romanesque Court to the small figure bas-reliefs in the Roman Corridor, and to the statues of Romans which also stand there and in the adjoining Court, and he will not fail to trace out the school in which the Romanesque sculptors studied. And if he extends his comparison to all the decorative works, of whatever class, which are assembled in the Romanesque Court, the student will at once be led to form a just estimate of Roman influence upon Romanesque Art; and, at the same time, he thus will more adequately appreciate the worth of what the Romanesque artists effected in their own art, by their own genius and their own judgment. The Roman system of surface ornamentation is everywhere apparent in the works of the Romanesque styles; and however these styles may have become affected by the altered circumstances of place and associations, there are almost invariably found at least traces of Roman feeling and usage in the prevailing ornamentation. Thus, in the richly carved pillars at Gelnhausen, in Suabia, the distinctive characteristics of the German Romanesque are blended with no less evident influences of Roman Art. In these fine works the florid enrichments of the shafts are deeply and boldly cut, so that they appear rather to form an enriched casing to the true shafts, than to be carvings wrought upon the shafts themselves. The Roman use of variegated marbles, and also of enrichment by mosaic, we have seen to have become an element of the Romanesque wherever the materials for producing this class of decoration were to be obtained. Even in the later works of the Romanesque, the Roman influence is occasionally to be seen with

GERMAN ROMANESQUE CAPITAL AND SHAFT, GELNHAUSEN.

remarkable distinctness. The cloisters of the Church of St. John Lateran, at Rome, which were executed in the first half of the thirteenth century, have supplied the central arcade between the Romanesque Court and Corridor, and in this arcade the student will observe a very singular exemplification of Roman treatment late in the Romanesque period: indeed, the antique model has evidently guided the artist in his design throughout, from the plinth of the coupled and mosaic-wrought shafts to the massive and complete entablature, with its appropriate architrave, frieze, and cornice, which crowns the curves of the arches; the details, also, no less than the general composition, are adjusted to the same classic model. Hereafter it will be necessary for us to carry this comparison much further, when in the Renaissance we examine into that reproduction of ancient forms and details which arose, not merely through the influence of the ancient spirit acting upon a fresh style, but from a direct and definite aim at reproducing the very styles of antiquity. It will be seen that the Romanesque artist who yielded almost unconsciously to the power of Roman Art, without any direct desire to be affected by that power, accomplished a far more excellent and successful revival than the deliberate copyist of the Renaissance.

Of Roman painting, in the highest acceptation of that term, as one of the grand divisions of works of Art, we know but little experimentally; and the Roman Court, like the Greek, is silent upon this point, except, indeed, as far as its wall and ceiling painting can be admitted to rank under such a denomination. But in Roman sculpture this Court and its corridors abound in fine and characteristic examples. As I propose to treat in another of these papers exclusively upon ancient sculpture, I now may be content with the general observation, that these collections of sculpture-casts, with the other great Roman works of the same class which are scattered through various parts of the whole building, constitute in themselves a museum of which every true artist understands the value. With the Roman sculpture must be grouped the casts from engraven gems and cameos, which invariably abound in points of great interest. Unfortunately, the collections of casts of this kind are at present placed where they are but seldom seen—in one of the galleries. They would form an addition of no trivial importance in the Roman Court. And here also, as in the Romanesque Court, and, indeed, in every one of these Fine-Art Courts (except, perhaps, the Pompeian and the Alhambra Courts), a small collection of photographs would be found by the Art-student to be endowed with a practical value to which elsewhere it would be scarcely possible for them to attain. Certain remains of what may be perhaps designated examples of the Art-manufactures of the Romans might be advantageously introduced amongst the subjects of such photographs, with others of a higher artistic character. The Arts of Rome, in their entire range, are so replete with historical associations, in which all the modern nations of Europe, with the great new nation of America, are directly and personally interested, that we cannot refrain from entertaining a desire to see concentrated in and about this Roman Court every possible illustration and elucidation of these Arts as they flourished in the flourishing days of Rome. The Romanesque, the Renaissance, and the Modern Italian, have each their own illustration and elucidation to contribute to the more direct historical essay which we expect to find in the Roman Court itself. So, also, to pass to the earliest periods of the general history of Art, Greek and Egyptian Art will not be found silent, when we seek to bring together everything which may bear upon the Art of Rome. Derived through ever-wonderful Greece, from the still more wondrous valley of the Nile, Roman Art extended its influence, and it worked out its designs, after its own strong method, throughout the civilised world. What the Arts were at Rome, they were also, in their degree at least, in every city of the empire. In many cities, not built on the soil of Italy, the relics of Roman Art are scarcely inferior to those which at Rome carry us back to their own grand era. In our own country, once highly estimated as a Roman province, Roman Art worked freely and nobly; but the evil days came, with a searching severity, exceeding even what befel the imperial city herself; and now we find in Britain but little that Roman Art produced above the surface of the ground. But the Romanesque reached us when the storm had been blown away; and it grew up in strength and nobleness amongst us, and we still love well its deep arches and massive masonry. And then, from the Romanesque, the Gothic carried away the prize of excellence, that, in its turn, it might yield to a novel species of Romanesque—the so-called Renaissance of the classic revival. And now we have before us all these forms of "Ancient and Early Art," and we are removed to a sufficient distance from them all to contemplate and to study them with dispassionate candour. The public mind has been awakened to a sense of the value of Art, in its pure and noble condition; but there yet remains much for us to accomplish as a nation, before we may justly advance the national claim to being a people who both love Art and understand and appreciate it. Meanwhile, in these Fine-Art Courts, whither we have directed the Art-student, there is already much which may contribute to our general advance in the knowledge and appreciation of Art—much which, from the peculiar circumstances of these Courts, is not elsewhere to be found. If we show, as a nation, that we desire to make the most of this teaching, as it now is, we may feel assured that not only the Roman Court, but every other Fine-Art Court in the Crystal Palace, will be made more and more worthy to teach us, as we become continually better qualified to receive instruction in Art, and more anxious to obtain it.

A sustained advance towards a high standard of perfection in the several departments of the great Art-museum entrusted to his care, is the acknowledged aim of the Art-director of the Crystal Palace; and he will, without doubt, provide that practical improvements should be continually effected, as he finds himself encouraged by sympathy and appre-



ENTRANCE TO THE ROMAN COURT, CRYSTAL PALACE.

ciation on the part of the public. Such an allusion to improvements in these Fine-Art Courts of the Crystal Palace may, perhaps, appear to imply something resembling an imputation upon those persons by whom they were originally planned and produced, to the effect that they failed to render their work as complete as they ought to have done, and as they might have done: this would be no less ungenerous than unjust, since the ultimate attainment of true excellence in these Courts will really result from the ability, judgment, and care which have made them what they are.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—We have been not a little startled of late by rumours of certain projected doings within the walls of the Royal Academy, which, if credible at all in the form in which they reach us, could be so only on the supposition of their denoting foregone conclusions in a matter in which the public have a very serious interest, or a desire to have such conclusions supposed in behalf of the parties more directly concerned. We have satisfied ourselves by inquiry that there is at least enough of truth in the substance of these rumours to demand the vigilance of our readers, and of those who act for them; and, earnestly soliciting the attention of our parliamentary subscribers to certain views and statements respecting this important Art-institution, and its prospects, which we published in our leading article for September last, we do hope that some member will now put such questions from his seat in the House as will save the country from one more job enacted behind cover of a false pretence, and one more abuse made permanent in the name of the provisional. Our readers know, that the mean and narrow accommodations provided for the exhibition of sculpture within the walls of the Royal Academy have been a crying grievance to the sculptors and the public for years, and discreditable to the Academy generally; and that no amount of protest and remonstrance, year by year repeated, has been effectual to produce even an attempt at amelioration. It is, therefore, somewhat startling to find, without any apparent change in the conditions of the case, the Academic conscience suddenly awake, and loudly proclaiming that something must be done within the walls of the Academy for sculpture. We are of the same opinion as the Royal Academy as to the necessity; but, then, we have been strongly of that opinion for a great many years, whereas the Royal Academy has arrived at a conclusion which involves expensive alterations in its house *only* at the moment when there is some possibility that it may have notice to quit. What is it that, according to the rumour, the Royal Academy purposes now to do, with the avowed object of meeting the difficulty to which it has thus become preternaturally enlightened? The large entrance hall which divides the National Gallery from the Royal Academy has, our readers know, been lying all but unused for years; and out of this hall, it is said, a gallery is to be found for the Turner pictures above, and the Academy is to get a sculpture gallery—with the present sculpture room, which is immediately behind it, thrown in—below. Now, that the scheme in the terms here stated is the actual scheme, of course we do not believe,—because, architecturally, it seems impossible. If a Turner Gallery—and its new dome, we suppose—*are* to be above, where is the architect to get his lights for the sculpture room below? Is it that the Royal Academy, having once carried its point and effected its lodgement, proposes to fall back upon its old neglect of its Art-Cinderella, and be content with the "darkness visible" borrowed from the chamber behind? The argument would, in that case, be that the light, having been utterly insufficient for the little den, could only be insufficient, as before, for the big den; and the sculptors would simply be as badly off as they were, with more room in which to be so. Seriously, however, though we have no doubt there is some mistake in the terms, we *know*, as we have said, that something of the kind mentioned is in contemplation; and what we desire emphatically to point out, is, that alterations so extensive and important—especially as the remedy of a grievance which has been borne with exemplary patience for so many years—are not the acts of a body who contemplate a possible removal, or have even any doubt as to the conditions of their future tenure. There is in this scheme something, we apprehend, like a dealing with the entire building; and it indicates either an understanding with the minister as to the future disposal of this building, to which the public are no parties, or a determination on the part of the Academy to take up, while it can, a position in respect thereof, from which it will be difficult for the minister to dislodge it. We have had instances before—and are warned by them—in which this sort of provisional occupation has been made afterwards the express ground for conversion into a freehold. But, our finest metropolitan site is too valuable to be occupied by *squatting*; and we trust by means of this notice to secure the interference of Parliament in the matters which it involves, while yet it is not too late.

THE ART-TREASURES EXHIBITION, MANCHESTER.—The public receive daily information concerning the progress of this great work in the columns of the *Times* newspaper; we should but occupy space uselessly by repeating these details. It will suffice to say that plans have been enlarged, that contributions have been increasing, and that the real difficulty to be encountered arises not from the paucity, but from the over-abundance, of materials. The committee are indefatigable in their labours; they have obtained the services of competent assistants in all the departments; and the anticipated opening, on the 5th of May, under the auspices of the Prince Consort, cannot fail to be a brilliant affair—next in importance only to that which, on a 1st of May, rendered memorable in the annals of this country the year 1851. The building is so far completed as to remove all dread of its being ready "in time;" and preparations have been made in Manchester to receive the hosts of visitors who must be accommodated "somewhere and somehow;" but large as the city is, there will be no doubt difficulties in the way of "lodgings." We do not know whether the committee have yet directed attention to this necessity, but probably they will do so. We hope to prepare a sufficiently lengthened report of the proceedings, as well as such accounts of the contents of the building, as will convey to our more distant readers a proper "portraiture" of the scene and its attractions; but our space will be necessarily too limited to enter into such details as will be supplied by the London and Manchester papers, where, no doubt, notices will be given daily, descriptive of the enormous mass of the rare, beautiful, and valuable "furnishing" of the structure.

THE NATIONAL GALLERY.—The famous picture by Paul Veronese, representing the family of Darius before Alexander, which has for three centuries been the property of the Pisani family, is said to have been purchased by the British Government for the large sum of £14,000 sterling.

THE ARTISTS' BENEVOLENT FUND.—The Anniversary Dinner, will take place at the Freemasons' Tavern on the 16th May, under the presidency of Sir Robert Peel.

THE NEW READING-ROOM AND LIBRARY IN THE BRITISH MUSEUM.—The reading-room and library, that now occupy what was formerly the central area of the British Museum, are being prepared for use. It is from this use that its form and character have directly sprung, and it is a remarkable structure. The reading-room is a domed expanse, clear of tie-beams, and wholly constructed of iron, and the proportions of the roof are simple and agreeable. It is of the same span, within a fraction, as that of St. Peter's at Rome. The problem to be solved was to produce those arrangements which would give the best conveniences for reading, and the readiest facilities for the supply of books, and the construction is the material rendering of this thought. In the centre of the great circular area is, so to speak, the embouchure of the stream of knowledge, where the books are delivered, and flow out to irrigate the desks that radiate from this point, which stream is supplied from springs, *alias* libraries, which rise all round the central space. These rise tier above tier, and, unseen from within, form the walls of the reading-room and square the circle—that is, occupy the space left by the circular form of that structure within the square area of the original court. These cells and galleries are, perhaps, the most original part of the edifice. They are constructed mainly of galvanized-iron, light but strong; and the floors being all open-work, the stories are lit all through from the top, not a particle of room is lost; and all possible facilities are afforded to the attendants who convey the books to and fro, and who are nearly the only persons who visit this part of the building. The report as to the capacity of these arrangements is one that one hardly ventures to repeat, viz., that they alone are capable of accommodating a million and a half of books—the whole library of the museum not containing at the present time much over five hundred thousand volumes! This announcement took us quite by surprise, and makes us believe in the possibility of even the catalogue of the present collection being completed, if the same genius apply itself to that question:—we say the same genius, inasmuch as for the above peculiar arrangements the structure is indebted to the suggestions of Mr. Panizzi. But to return to the reading-room itself. Its great size offers full accommodation to more than the number of readers that at present attend the museum. The light is good, and we see no reason at present why the ventilation and regulation of the temperature should not be equally satisfactory. The minor arrangements we have not space to enter into, but the reading public will, no doubt, at no great distance of time derive full benefit from them. Fancifully, the whole affair appears a great organism for the arterial and venous circulation of knowledge, and its plan a Kantesian diagram of its subtile flow. At present we have nothing to give it but all praise, except in regard to the lobby access in front of the entrance hall, which is contracted and meagre.

THE MUSEUM, AND SCHOOLS OF ART AND SCIENCE, AT SOUTH KENSINGTON.—The Museum is being rapidly filled with objects of varied attraction—legacies from the '51 Exhibition, hitherto warehoused in Kensington Palace, and other contributions of interest and instruction. Among these will be the first steam-engine ever in action in this country—the little grandfather of all the great grand-children; also, we understand, Wren's original model for St. Paul's, belonging to the Dean and Chapter, a design differing considerably from the edifice actually erected—simpler in plan and character, and of one architectural order instead of two. It is of wood, and some twenty feet long. Rooms of access and refreshment are being erected close to Cromwell Road, and form an entrance to the museum. Everything about the place is better than the original "boilers," which are now painted, so as to look like an edifice of striped linen. They have evidently not known what to do with it. We should suggest an extensive wiring and growth of climbers over it, to shade its eccentricities. There are some fine trees in the area in front, and the garden is being nicely dressed with shrubs and flowers, and with the green mantle of summer will have a pleasing aspect enough. It will be Art and Science among the roses: a Brompton—we beg pardon—a South Kensington "Grove of Academus." It must be allowed, however, that the buildings altogether have a temporary character, with the exception of that erected for the Sheepshanks Collection, which is fireproof and substantial, and consists of a group of four well-proportioned rooms excellently lighted. Advantage has been taken of some old houses near, to convert them into offices and residences in connection with the schools that were removed from Marlborough House. These are convenient and well arranged, and afford excellent light and facilities for study. The department has also lately taken possession of an outwork on the opposite side of Cromwell Road, in the shape of a house and garden, by means of a mine under the road. This has been some of the day work of the corps of the "Sappers" on the premises, whose broad red backs may, however, be seen in the evening bending over the drawing-boards of the schools, their owners being as intent as any others of the students in acquiring powers of the pencil. The training schools for masters are regularly and well attended, and the Museum itself is expected to be open very shortly to the public.

EXHIBITION OF SCULPTURE OF THE UNITED KINGDOM AT SOUTH KENSINGTON.—A proposition, emanating from the Sculptors' Institute, is being brought to bear at the Buildings of the Department of Science and Art. A portion of the museum has been set aside by the grant of the Lords of the Privy Council for Trade, for a collection of select works of British sculpture. This will consist not only of works by living artists, but is intended to include those of past time, as casts from the best and most characteristic works of Banks, Bacon, Nollekens, Flaxman, Chantrey, &c. The collection comprising works of the British school, past and present, will illustrate its history, and present a wholly new feature to the public and lovers of Art, differing from that of other exhibitions of this art. To draw this line more clearly, it is the intention, we understand, not to receive, except in special cases, any works of living artists that have not been previously exhibited at some one of the annual public exhibitions. The committee for conducting it consist of three members of the Institute, and two other gentlemen. The space set apart for the purpose is the further and

northern portion of the gallery, between the architectural collection and the building that is shortly to contain the munificent donation of Mr. Sheepshanks. So that Painting, Sculpture, and Architecture will be *en suite*. The situation has somewhat of a Crystal Palace character from the nature of the building, but the light is far better suited for the display of the works, than that either in the building of '51, or at Sydenham, being more concentrated, and wholly from the roof. Also there are no intersecting pillars. The warm grey colour, of an atmospheric character, that was adopted in the British Sculpture-room of the Exhibition of '51, also in that in Paris, in '55, lately in the Crystal Palace at Sydenham, and also, we understand, this year in the Belvidere portion of the Vatican, containing the Apollo, Mercury, and Laocoon, has been again selected on this occasion, but of a rather lighter tint, and other enhancements of colour will appear on the walls and floor. The works will be well seen, and the recognition of the desirability of such a collection is timely to the opening to the public of the new establishment. It is also a valuable acknowledgment on the part of Government, important as a precedent, and calculated, we trust, to produce good fruit.

Cast of the Colossal Statue of David, by M. Angelo, at South Kensington.—A cast of this work has been lately set up in the ground-floor of the Department of Art and Science. It is the gift, as we have heard, of the Grand-duke of Tuscany to her Majesty. Vasari gives the following account of the original, which stands in the Piazza del Grand Duca, at Florence, having been set up there in the month of September, 1504:—"A large piece of marble had for many years lain neglected in Florence, embossed for a gigantic statue, but with so little skill, that it was thought spoiled for any purposes of sculpture. This ill-shaped block Michael Angelo wished to convert into a statue, and the *gonfaloniere* gave him permission to do the best he could with it. He then composed a figure accommodated to the irregular shape of the marble, and in eighteen months produced a colossal statue of David, which was placed in the piazza, in front of the Palazzo Vecchio, where it now stands." The block of marble was nine braccia long (sixteen feet six inches), and the statue is of the same height; on the top and at the base the rude surface of the marble yet remains. This statue is inferiôr to other works by the same hand—as the Moses, and the wonderful sketches of the Medici tombs. This is no doubt attributable in degree to the unusual difficulties arising from the half-spoilt character of the block when it came into the artist's hands. Some of its incongruities, however, cannot be thus accounted for—as, for instance, the great size of the head, and of the limbs for the trunk—a similar defect to that of the Perseus of Cellini, that stands near it in the same piazza, in Florence. These proportions of the David might be advocated by some as peculiar to a youth, but that the members themselves and the extremities have not a youthful character, the hands, especially, being those of an old man. The original does not appear to have added to the great master's reputation in his own country, nor will the cast of it in this; nevertheless, it is a work of much interest, both from its size, when we consider that it is hewn out of one block, and from the great reputation of its author. This interest is enhanced in the Museum of the Department from that establishment also possessing it in embryo, as it were, in the shape of the little first study for it, a sketch in wax about a foot high; also some anatomical studies of the limbs, all which formed part of the Gherardini Collection, recently purchased by the Department. Thus, it appears that any deficiencies that may exist in the statue do not arise from want of study. Although, however, the parts are incongruous—a defect into which Greek Art never falls—yet some are admirable. The torso by itself, for instance, is fine, and the back especially beautiful; indeed, the back view altogether is the best, as being that in which the lines of the figure present the finest contour, and in which the head does not appear so large. The choice of subject for so colossal a work is more than doubtful. We picture to ourselves David as a slim, earnest youth, an enthusiastic boyish hero—not as a giant, for that would lessen his exploit in destroying him who "defied the armies of the living God." As it is, the first impression is rather of him of Gath than of Israel. The head is finely and vigorously cut, though not especially a head of David. It resembles somewhat that, by the same hand, of Giulio di Medici, on his tomb. M. Brucciani, of Little Russell Street, Covent Garden, having a mould, is able to furnish casts of the bust and other portions of this remarkable specimen of the Florentine school.

The Annual Festival of the Artists' General Benevolent Institution was held on the 4th of last month at the Freemasons' Tavern; when Lord Dufferin, a young Irish nobleman, who has on several occasions manifested great interest in the Fine Arts, presided, and eloquently advocated the claims of the society on artists and the public. We confess disappointment when we saw his lordship supported at the table by two only of the Royal Academicians, Sir C. L. Eastlake and Mr. Cockerell, the former also the President of the Institution, the latter its treasurer. The associates mustered in sufficient strength; of these we noticed Messrs. Frost, Goodall, Egg, F. Stone, and F. R. Pickersgill. Seventy-three cases have been relieved during the past year out of the funds of the society, to the gross amount of £1019. The subscriptions announced during the evening reached £650, including £50 from his Royal Highness Prince Albert, and £20 from Lady Chantrey. Mdlle. Rosa Bonheur, and M. Ary Scheffer, contributed each 100 francs, through the hands of Mr. Gambart. When we think of the large sums annually collected in aid of other societies of a similar exclusive nature, the thought will be uppermost in the mind, that artists, as well as literary men, do not receive such assistance from those who have the means of doing good as they are entitled to. On looking over the last year's list of subscribers—and a lamentably short one it is by comparison with many others—we may venture to assert it does not contain thirty names independent of those of artists, or of gentlemen directly or indirectly connected with Art. This is not as it should be.

Panorama of Moscow.—The approach of the Easter holidays generally brings with it some new panoramic picture in Mr. Burford's rooms, in Leicester Square: this season he invites the public to a view of Moscow, taken from a point near the Kremlin, with the procession of the Emperor and Empress passing to the Cathedral of the Assumption of the Virgin, where the sovereigns of Russia are crowned. The city of Moscow, with its "half-barbaric" minarets, as Byron calls them, is, perhaps, still the most singular in Europe, although a large portion of it is of recent origin, having been built since 1812, when it suffered such terrible losses by fire at the hands of the Russians themselves. It is a place so little visited by English travellers that we have no doubt Mr. Burford's picture, so beautifully and truthfully painted, will prove a highly popular exhibition. The coronation "show" is a gorgeous pageant, completely harmonising with the gay and glittering architectural decorations which are characteristic of the various edifices contained within the Kremlin, while this side of the river Moskwa contrasts strangely with the quietude and the simple style of building that prevails on the other, the modern part. The whole forms a most interesting picture.

Mr. H. Richter, one of the oldest members of the Society of Water-Colour Painters, died on the 9th of April, at the advanced age of eighty-five. The best of his works, chiefly illustrations of the works of our dramatists and poets, peculiar both in character and style of execution, are little known to the present generation. Mr. Richter, at one time, was extensively engaged in making drawings for the "Annuals," and other pictorial publications. Almost to the last he retained his artistic faculties, for he exhibited last year a small drawing of the head of a child.

A Portrait of General Williams, the hero of Kars, will shortly be placed in the council-chamber of the Guildhall of London; the commission was intrusted to Mr. G. E. Tuson. It is a full-length picture, representing the general leaning on the sword lately presented to him by the Corporation.

The National Collections.—A measure which has also in view the popular education in matters of Art and Science, and the best means of making our national treasures subservient thereto, comes before us in the form of a return which was moved for by Mr. Ewart in the last parliament. Our readers know, that the national collections fail of a large amount of their teaching power without the help of catalogues,—and that the catalogue is at once a serious imposition on the means of that part of the public which needs their teaching most, and a cumbrous mode of reference, involving constant interruption and serious loss of time, to all. To remedy this, the House of Commons has been desirous to see carried out in all the museums in the United Kingdom the plan adopted in the Museum of Irish Industry,—where, as the readiest means of conveying to the visitors the greatest amount of useful knowledge, full descriptive labels are attached, individually, to all the specimens. The object of Mr. Ewart's motion was, to ascertain how far this recommendation of the House had been carried out; and it is satisfactory to know that—to say nothing of our botanic and other scientific treasures—as regards our collections of Art much has been done in this useful direction. In the Museum of Art at Marlborough House the rule of affixing a label to every work of Art appears to have been acted on from its commencement, in 1852, as fully as the varying arrangement of the collections would permit. The monuments in St. Paul's and Westminster Abbey, of course, carry their own inscriptions; and the objects of artistic and historic interest in the Tower are explained by the warders. In the British Museum the large Egyptian sculptures have now generally the names attached,—and soon there will be none of them which have not. The Assyrian sculptures, and the Greek and Roman sculptures, have descriptive labels; and objects of curiosity in the other departments are to a great extent labelled and inscribed. In Hampton Court Palace this work of interpretation proceeds but slowly. There are a few labels; but such as there are give only imperfect information, and 204 pictures are without any written description at all. In the National Gallery, descriptions have been attached to all the pictures,—announcing, in each case, the subject, the master, the date of his birth and that of his death, the date of the picture itself, and the school to which it belongs.—We dare say Mr. Ewart will keep his eye on this matter,—and see that a parliamentary recommendation involving such an amount of public convenience, to give it its lowest character, is fully carried out.

Diffusion of Art-Education.—After due notice and discussion, a resolution has been adopted, and circulated, by the Society of Arts, which aims at the diffusion, as far as can be arrived at, for educational purposes, of those national treasures, the first law of which is, of necessity, centralisation,—and is of sufficient significance in itself and in its possible results to claim the attention of our readers. The resolution runs thus:—"That the Secretary be instructed to inquire of the Institutions in union whether they consider the time has arrived when, in order to give just facilities throughout the United Kingdom for acquiring knowledge in Art and Science, it is expedient that the museums situate in the metropolis and elsewhere, such as the National Gallery, the British Museum, the Museum of Ornamental Art, the Museum of Practical Geology, and the public Museums in Ireland and Scotland, &c., which have already acquired, or may hereafter acquire by parliamentary votes, specimens of Art and Science, should be rendered, as far as may be practicable, useful to the local institutions, promoting Art, Science, and Literature throughout the United Kingdom,—especially the Mechanics' and Literary Institutions in union with the Society, and free Libraries. Should it be the opinion of the Institutions that the time has arrived, the Council of the Society of Arts request that they may be favoured with opinions as to how the object may be best carried into effect, and the Council will be prepared to afford facilities for the discussion of the subject. That a copy of this resolution be sent, not only to the institutions in union, but also to the Provincial Museums which may not be in connection with the Society, and to the Free Libraries in the United Kingdom."

Photo-galvanography.—His majesty, the Emperor of Austria, has conferred on Mr. Paul Pretsch, the inventor of this art, the grand gold medal for Arts and Sciences. The grant is described as being in recognition of the artistical perfection exhibited in the specimen prints submitted by Mr. Pretsch to his majesty.

Canadian Exhibition at the Crystal Palace.—An addition of great interest is just about to be made to the gradually expanding attractions of the Crystal Palace, at Sydenham,—an addition of a

nature indicating the spirit which may one day, under more ripe arrangements, make of this place of marvels a world's museum in a more large, systematic, and educational sense than any that has ever yet been founded. In the last session of the Canadian Parliament a sum of £2000 was voted for the object of commencing an exhibition, in this unparalleled show-room, of the products, raw and manufactured, of that great colony, and a collection of models of all the important works there executed. A sum of £500 a year is, the Canadian papers say, to be applied to the maintaining and enlargement of this collection; and a large space has already been allotted to the scheme by the directors of the Crystal Palace Company. In its outset, the exhibition, it is promised, will exceed in extent and interest that displayed by Canada at the great Paris Exposition, in 1855.

St. Martin's District School of Art.—A very gratifying proof of the successful progress of this Institution was afforded by the complete success of the first conversazione given by the students, which took place on the 3rd of April last. The spacious school-rooms in Castle Street, Long Acre, were filled with an assemblage who evinced the deepest interest in the collections of works of Art which surrounded them, and in the prosperity of the school itself. The chair was occupied by the reverend Vicar of the parish, and characteristic and excellent addresses were delivered by Mr. George Cruikshank and Mr. Ruskin. The latter gentleman delighted his audience with one of his brilliant addresses, in which he mingled much of simple and useful instruction with equally valuable encouragement in the pursuit of the study of Art. Mr. Ruskin was followed by Mr. Burchett, the head-master of the Government School of Design, who adverted to the high character of this particular institution, and paid a deserved tribute to its able master, Mr. Casey. We shall expect much from this School of Art, and we entertain no fears that our expectations will have to experience disappointment.

In Liverpool, the first stone has been laid of one of those monuments of private munificence which have grown, and are multiplying, out of that doctrine of the day, the first sowing of whose seeds the men of this generation can remember, and which is more and more earnestly maintained as the beauty and value of its fruits are seen—the doctrine that the true discipline for the masses is education. Mr. William Brown, the member for South Lancashire, has, at the request of the citizens of that great commercial town, taken the leading part in the ceremony of inaugurating the new building for the Free Library and Museum which the town owes to his own unaided donation. The facts deserve a word of record. The building in Duke Street which contains the historical and ornithological collection presented by Lord Derby to the town, and which formed the nucleus of the institution in question, having become too small for the students which it had helped to create, Mr. Brown, in consultation with the then Mayor as to what could be done to meet this wholesome growth, expressed his intention to assist any such effort with a gift of £6000. It would seem as if noble action grew by its own exercise; for, subsequently, Mr. Brown announced that his donation of £6000 had expanded into £12,000—and, finally, he took the whole cost of the new edifice on himself, involving, it is said, a liability of not less than £30,000. All the associations in Liverpool which represent Art and Literature put on record their individual testimonials to this magnificent act of fosterage of objects similar to those which they have themselves at heart. The address of the Historic Society of Lancashire and Cheshire, in particular, was emblazoned in the highest style of the Art, as borrowed from examples in ancient manuscripts, and framed in a manner to correspond. The trowel, which passes as an honourable heir-loom into the family of the founder, represented among its rich embossings, "a classic figure presenting the drawing of the new building to Education, with Fame overhead crowning the donor with a wreath of flowers." Mr. Brown said, that, Providence having crowned his labours with wealth, he looked on this devotion of a portion of its bounty as his fitting acknowledgment. We trust his reading of the duty which success involves may spread; and we believe it will, since it is, happily, in the nature of beneficent example to propagate itself. Throughout the whole of Liverpool the day of inauguration was observed as a holiday, and the festival aspect of that busy, practical town, under the influence of the occasion, was itself a striking proof of the progress already made by the cause to which this gift of Mr. Brown makes so magnificent a contribution. Among the honours showered by a grateful population on the living head of the donor, two are more especially designed to represent him and his enlightened liberality to posterity. One is a portrait of him, by Sir Watson Gordon, destined for the building which is about to arise at his cost; the other is a statue of him, for which Mr. MacDowell has received a commission from the town and corporation, and which is to convey his lineaments to future generations from a pedestal in St. George's Hall.

The New Government Buildings.—The designs for this grand group of buildings are now in course of arrangement for public exhibition in Westminster Hall. We shall not fail to notice them carefully and at length in our next month's number.

Equestrian Statue of Lord Hardinge, by Foley.—This fine work improves on acquaintance. A second visit is even more pleasing than the first. The horse is admirable—a noble specimen of an Arab, and the attitude judicious, though novel. It is a really good horse, not cat-hammed or over-necked, but one that would live across country; with a good flank to drive him over timber, and well ribbed-up—fiery, but not peppery. We have seen no equestrian statue of late in England in which we have liked the horse so well. With all this, he is duly subservient to his rider, not only in the riding-school point of view, of being well in hand, but as a matter of Art—a consideration of great importance in equestrian statues, in which, too often, the horse is the more attractive and impressive animal of the two. This rock is thoroughly avoided in the statue in question, in which, if we were to remark one excellence as more emphatic than the others, it would be the admirable manner in which the rider seems to *occupy* the horse, which is evidently but his moving pedestal. Altogether, the simple and quiet domination and fine presence of this portrait-statue is remarkable. The eye of the spectator goes at once to the features of Lord Hardinge. The arrangement of the drapery and details is judicious and easy. Our earnest hope is that we shall retain a duplicate of this fine work in England, as the original bronze is going to India; and we trust that the unexpected objection which has met this desire of the friends of the late Lord Hardinge, to have such erected by subscriptions in London—viz., that the relations of the late commander-in-chief wish no second copy to be made (which seems about as reasonable as that a fine literary work should be confined to a first edition)—will be satisfied by some minor modification in the second statue, which, without deteriorating it, will stamp both statues as originals.

London and Middlesex Archeological Society.—This active and energetic society proposes to hold meetings during the approaching summer months at the Tower and Hampton Court: it is also intended, in accordance with a suggestion from the Dean, to hold another meeting in July at Westminster Abbey. We were present at that held last year in the abbey, and are pleased to hear that there is a probability of the visit being repeated, as a single day is barely sufficient to have a glance at half the interesting objects there to be seen and talked about. The Rev. Charles Boutell has recently been appointed secretary to the society, and there is but little doubt that under his able superintendence its progress will be greatly advanced: we know of none better qualified for the discharge of such duties as will devolve upon him.

The Monuments at St. Helena.—Naturally enough, under present circumstances, the French Government have taken charge of one of the places of historic pilgrimage. They are about to enlist the services of Art for the maintenance and embellishment of the shrine which keeps, amid the solitudes of a lonely island in the far seas, the great memories of the founder of that dynasty which it is France's pleasure to acknowledge to-day. It appears, that, the intervention of the British Government has obtained from the East India Company the cession to the Emperor of the French of the house in which the first Napoleon spent the long years of his captivity, and the tomb which received the mortal covering of the captive when he broke his chain at last. The house, which has, strangely enough (since, seen from whatever national point of view, it is a relic of extraordinary interest), been suffered to go to decay, is to be immediately repaired,—the tomb restored to the appearance and condition which it had when—up to 1840—it held the remains of him whose vassals—like theirs who represented the Roman greatness of old—were kings,—and a funeral chapel is, it is said, to rise by the side of the latter. All the visible points in that wild and majestic episode—an episode incomparably exceeding in its expression of grandeur and desolation that of Marius seated among the ruins of Carthage—are to be marked by Art for the future reading of the pilgrims. The hill from which in fine weather the captive looked out on the great waters that lay, like a symbol of the coming eternity before, between him and the mighty fortunes he had left behind,—and the point of the road at which he turned in those unimaginable rides when, attended by a long train of phantom memories, he went abroad, to taste the accidents of his dungeon and take the measure of his chain.

The Crimean Monument at Turin.—To the angry correspondence which has recently taken place between the ministers of Austria and Sardinia, Count Buol and Count Cavour, and which has led to the rupture of diplomatic relations between the two states, we owe some curious particulars relating to this monument. The project is not, as we had imagined, that of the Sardinian Chambers themselves in honour of their own army,—but the proposed work is a tribute of sympathy and admiration from the Milanese, and as such was first offered by them for the acceptance of the Sardinian Government. Of course, the reasons are obvious enough why the Piedmontese minister at Turin could not, as matters stand, accept this expression of their sentiments from subjects of Austria; and the offer was next made to the Municipal Council of Turin. In Sardinia, as Count Cavour says, the municipal councils do as they like,—very much as they would in England:—and so, Turin will have her new monument, let Count Buol, as the Austrian "Hercules, say what he may."

Lady-Artists' Exhibition.—Arrangements are in progress for opening an exhibition of paintings and drawings by ladies, professional and amateur. It will be, we understand, of a high order, and manifest a truth which is becoming every day less questionable—that in the Fine Arts women are capable of great achievements. All our exhibitions of late years contain abundant proofs in support of this belief; and although it may be expedient to gather their works into one collection, we cannot consider they have been unfairly or even "ungallantly" dealt with in any of the existing exhibitions. We shall probably be, ere long, better enabled than we now are to report on this novel project—a project which cannot fail to be interesting and agreeable.

Archæological Institute.—The proceedings at the last meeting were opened with a warm and feeling eulogium upon the late J. M. Kemble, as an antiquary and man of letters, by the chairman, his veteran fellow-labourer in the same field of inquiry, Mr. Hunter. Various Roman and Romano-British discoveries at Drayton Beauchamp and Chepstow were subsequently described, and specimens of the objects discovered were exhibited. An elaborate and curious paper on "Horns of Tenure," by Mr. Walford, followed, together with a letter from Prince Labanoff, accompanying a proof impression of an engraving of an unpublished portrait of Mary Queen of Scots. This Russian nobleman has devoted his attention to investigating the history of Mary Stuart, many letters from whom, addressed to various persons, were discovered by him at Moscow.

Westminster Abbey.—The south-western arch of the choir has very recently been closed in towards the choir itself with a screen of oak, designed to harmonise in its general character with the stalls that occupy a position to the westward of the transept. The design of this screen is truly admirable, and its very adaptation to the design of the stalls, while giving evidence of the purest taste, serves to render still more palpable than heretofore the unfortunate circumstance that the stalls themselves were not produced under the direction of the same artist. The carving of this screen is of the highest order of excellence, and the entire work forms a happy commencement to the series of practical improvements in this glorious church, which we confidently anticipate from the present Dean.

REVIEWS.

MISCELLANEA GRAPHICA; a Collection of Ancient Mediæval and Renaissance Remains, in the possession of the Lord Londesborough. Illustrated by F. W. FAIRHOLT, F.S.A. Part XII. Published by CHAPMAN & HALL, London.

Mr. Fairholt has, in this part of the MISCELLANEA GRAPHICA, brought his labours to a close,—and a most beautiful, curious, and interesting work is now in the hands of the public entire. We have reported its progress as the successive numbers were brought out, so that little else remains for us to do than to announce their completion. The last part—that which is now before us—is devoted to a history of what, in the phraseology of our day, would be termed Mediæval "Manufacturing Art," as it is exemplified in the various objects which Lord Londesborough has collected with so much taste and antiquarian knowledge, and at a vast cost; for the rarity of these objects, no less than the valuable materials—gold, silver, and precious stones—of which many of them are composed, could not have procured them for their possessor except on the terms of a very liberal expenditure. The historical introduction is from the pen of Mr. T. Wright, F.S.A., than whom no one could be found whose acquaintance with the subject is more erudite, or who has a readier faculty of compressing a large amount of information into a comparatively narrow compass: the essay is accompanied by numerous woodcuts, drawn by Mr. Fairholt; and, as a frontispiece to the volume, is a most elaborate engraved plate, by the same antiquarian artist, of a remarkable silver book-cover, of Italian workmanship, executed in the fifteenth century—a production as beautiful as it is unique.

The entire volume contains forty-four plates, most of them having several subjects on each sheet, copied from objects that had their origin in almost every civilised country in the mediæval ages. The subject of mediæval Art is one that now engrosses so large a portion of public attention, that every work which adds to our stock of information, and helps to develop the taste, ingenuity, and skill of the Art-workmen of antiquity, is a book to be welcomed: to such a greeting this is eminently entitled.

BILDER BREVIER DER DRESDNER GALLERIE. Von JULIUS HUBNER und H. BÜRKNER, Dresden.

This is a charming little volume, containing twenty-five etchings after celebrated pictures in the Dresden collection. Each is accompanied by a sonnet, alluding to some characteristic of the painting or the master, much in the way of the "Sketches of Painters," which Henry Reeve published with Murray some years ago. But it is chiefly with the engravings that we have here to do. The "Madonna Sisteria" and the "Holy Family" of Holbein are literally gems: they are etchings about four inches high, and are masterpieces in this style of engraving. There is a delicacy in the expression of each countenance, small as it is, which we have hardly seen equalled. The "Magdalen" of Correggio, the "Madonna della Sedia" of Raphael, then a Titian, an Everdingen, and a Vandyke, the "Children of Charles I. of England," are all the most delightful *souvenirs* any lover of Art can well have of a sojourn in Dresden.

LAYS OF A LIFETIME: THE RECORD OF ONE DEPARTED. Published by DANA & Co., New York; S. LOW & SON, London.

These lays were sung by one who dwelt in the remote highlands of the Hudson, near a small town called Walden, which the father of the writer had reared, and caused to flourish, amid the solitude. Of the name of the songstress we are left in ignorance—the editor of the book, who tells us much of the history of the lady, speaks only of "Sophia:" a pure-minded and gentle being was Sophia; we should have judged her to be so by her poems, even had not he who has ushered her thoughts into the world recorded the fact in his narrative, over which the spirit of the heroine seems to have flung her own soft and ethereal shadow, for he writes tenderly and enthusiastically. The poems are not many in number; three or four playful and humorous, the others sad, solemn, and sacred; most of them penned when the writer was suffering under an acutely painful disease, that laid her, a young mother, in an early grave. The work has a tone of pensiveness throughout, which, allied as it is to pleasant thoughts and natural expression, will find admirers, and not undeservedly. The printing, on thick cream-coloured paper, and the binding, would do credit to the most renowned publisher in London. It is a very pretty gift-book, which the youth of England and America may alike read with advantage to themselves, and gather from it lessons of the true and the good.

CHRISTIAN MEMORIALS; being Working Drawings of Headstones and Tombstones, designed by Professional Members of the Worcester Diocesan Architectural Society. Published by the SOCIETY, and by PARKER, Oxford & London.

The first part of this work promises to supply a desideratum long felt and generally acknowledged. The engravings are large, clear, and expressive; the designs are generally appropriate, and throughout there is apparent much of artistic feeling, with the expression of a pure Christian sentiment. The designs are varied in style, and they comprise in their proposed materials both stone, wood, and iron. With the plates there is given a simple prefatory notice of the general subject of modern sepulchral memorials, with a table showing the cost of the several designs. The price of this work places it within the reach of every person who is interested in the subject of which it treats—and who is not interested in it? We congratulate the Worcester Society on having produced a work that is calculated to prove eminently useful, and which establishes the practical utility of the society itself.

LESSONS ON TREES IN WATER COLOUR, from Drawings by VICAT COLE. Parts I. & II. Printed and Published by W. DUFOUR, London.

Mr. Cole is a very excellent landscape-painter, whose pictures have frequently called forth our commendation; but we have very strong doubts whether the method he has adopted in these books will much assist the student in acquiring the art of drawing and painting trees. In the endeavour to simplify his subject, he has left it almost barren: a mere list of the colours used in painting a particular object, without the least reference as to how and where they should be employed, is, we think, to leave the learner as much in the dark as ever. In fact, the examples require explanation. The mistake of most writers who would teach Art, through the medium of books, is, that they say too much, and thereby confuse the young student by the multiplicity of words; Mr. Cole's error is that he says too little—in truth, nothing. In another edition this omission might be easily rectified, for the examples are quite of sufficient merit to justify the additions, and then the work would be really useful.

LES VASES CHINOIS ET LES VASES GRECS. Par M. BEULÉ. Published by J. CLAYE, Paris.

By bringing together the opposites in Art, M. Beulé has here argued so much in disfavour of Chinese mental capacity, that their claim to be considered "celestials" is much damaged thereby. Should any mandarin assume to himself extra importance, after the somewhat extraordinary sympathies and compliments of some of our politicians, he might be calmed by M. Beulé's *brochure*. He starts from first principles, and has no misgivings, but boldly propounds the theory of mental inferiority in the Chinese as one of the results of race. He thinks with Hamlet, it is "not to consider too curiously to consider so." He begs you to look at the colour of their skins, the conformation of their heads, the expression of their eyes; and, taking these as indications of a particular mental conformation, denies the name of Art to works from Chinese pencils: it is only a *bizarre* industry, which imitates nature slavishly in flowers or insects; and if it reach the imaginative, only disports itself in grotesque forms calculated to dispel the *ennui* of an opium-eating race. The Greeks, on the contrary, elevated man, and their ceramic works were devoted to beauty of form and grandeur of idea; they were infinitely inferior in material to the Chinese, but as infinitely superior in design: and this argument, deduced from the potter's clay, M. Beulé would bring to bear on the "human clay" all the world over; hence we have a few sly hints at the lugubrious tints of the German painters, and the *tristesse* of all northern nations. The argument is an old one with French philosophers; but by thus contrasting such extremes as Greek and Chinese Art, M. Beulé has made out a strong case, and certainly proved the vast difference in the mental organisation of both.

ADULTERATIONS DETECTED; OR, PLAIN INSTRUCTIONS FOR THE DISCOVERY OF FRAUDS IN FOOD AND MEDICINE. By A. H. HASSALL, M.D. Published by LONGMAN & Co., London.

This volume is supplementary to a former work by Dr. Hassall on "Food and its Adulterations," in which the exposures of what the public are accustomed to eat and drink almost "frightened the isle from its propriety." Such revelations are a lamentable reflection on the commercial morality of the age, and are even more to be deprecated than the mischievous results in the public health to which they lead; for the conscience of the adulterator must be seared, his honesty of principle thrown to the winds, to induce the commission of offences so dark and destructive. We cannot, for the life of us, see the smallest distinction between the utterer of a base coin or a forged note, and the trader who sells knowingly an adulterated article either of food or clothing; in the case of the former, as being more prejudicial to the community, we would go so far as to make it a penal offence; a few convictions under such a statute would do more to cure the evil than any other power we might bring to bear upon the offender. Until, however, some measures, legal or otherwise, are in force to curb practices so notorious and prejudicial, there is nothing to be done but to submit to them; a knowledge of the evil will not mend it, when it is, as it seems to be, everywhere prevalent. Dr. Hassall's book may be advantageously consulted to detect imposition; we only wish he could tell us with equal clearness and certainty how to avoid it. Perhaps after all we may truly say as regards the matter—

> "Where ignorance is bliss, 'tis folly to be wise,—"

at least, till, with our knowledge of the bane, we have also learned the antidote, and how to apply it. This knowledge has yet to be acquired, and Dr. Hassall is doing most effectually his part in keeping the subject before the attention of the public; we hope and believe with some ultimate benefit to us all.

PERSONAL NARRATIVE OF THE ORIGIN AND PROGRESS OF THE CAOUTCHOUC OR INDIA-RUBBER MANUFACTURE IN ENGLAND. By THOMAS HANCOCK. Published by LONGMAN & Co., London.

A new class of literature has sprung up within the last few years: the specialities of trade are taking their place on the shelves of the shops in Paternoster Row, side by side with the specialities of science and the liberal Arts. We have the "Book of the Feet; or, the History of Boots and Shoes;" the "History of the Umbrella;" in the March number of this Journal we noticed an elaborate treatise on "Locks and Keys;" and Mr. Hancock now presents us with the story of the India-Rubber Manufacture. The use and varied application of this substance has now become so general and so important a feature in manufactures, as to render it quite worthy of a book devoted to its history and progress; and Mr. Hancock, as the "father of this wonderfully-increasing branch of the Arts," as he has been termed, and as a partner in the well-known firm of Charles Mackintosh & Co., is undoubtedly the fittest person to write such a history. The subject is one we need not discuss; it has already been the text of several articles in our pages, from the pens of Mr. Robert Hunt and other contributors; Mr. Hancock enters, of course, more fully into the matter, and dilates upon it in all its various ramifications and statistics. His volume is filled with engravings of the numerous articles in which caoutchouc is used—their name is "legion."

THE CHURCH OF ST. THOMAS, NEWPORT, ISLE OF WIGHT. By S. B. BEAL. Published by DALTON, London; ETHERIDGE, Newport; BRIDDON, Ryde.

This little work possesses something more than a local interest; for, in addition to a history of the late Church of St. Thomas, pulled down in 1854, and a description of the new one, it contains a brief but interesting memoir of the Princess Elizabeth, second daughter of Charles I., whose remains were interred in the chancel of the church, and whose death has been commemorated in the monument recently erected as "a token of respect for her virtues, and of sympathy for her misfortunes, by VICTORIA R.," as the description on the panel of the tomb indicates. We spoke of this memorial a short time since; it is by Baron Marochetti, and represents a full-length effigy of the young princess, clad in the dress of the period; it is thrown back into the wall, and behind it the stone-work is carved in imitation of the bars of a prison-grating, and also in the front, depending about twelve inches from the top. The fact of the royal lady dying in captivity at Carisbrook Castle renders the design most appropriate. Mr. Beal's book contains engravings of the monument and of the new church.

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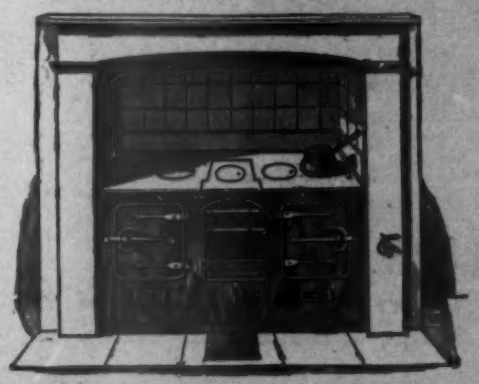

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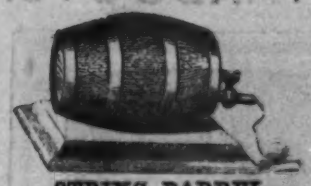

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